

1973

1973-1974 Course Catalog

Columbia College Chicago

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Catalog
1973-74

Columbia College
Chicago

Columbia College Chicago

540 North Lake Shore Drive
Chicago, Illinois 60611
(312) 467 0300

Liberal Education

The Creative and Public Arts

Film
Photography
Television
Theater Arts
Dance
Music
Radio Broadcasting
Fiction Writing
Humanities
Literature
Poetry Writing
Public Information
Art-Graphics-Public Art
Contemporary Social Studies

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College Calendar

Summer Semester 1973

Monday, June 18
Wednesday, July 4
Saturday, August 25

Classes Begin
Independence Day
End of Summer Term

Fall Semester 1973-74

Monday, September 24
Thursday-Sunday, November 22-25
Monday, December 24
Monday, January 7
Saturday, January 19

Classes Begin
Thanksgiving Holiday
Christmas Vacation Begins
Classes Resume
End of Semester

Intensive Mid Term 1974

Monday, January 28
Saturday, February 16

Classes Begin
End of Term

Spring Term 1974

Monday, February 18
Sunday, April 14
Monday, April 22
Monday, May 27
Friday, June 7
Saturday, June 8

Classes Begin
Spring Recess Begins
Classes Resume
Memorial Day Holiday
Commencement
End of Semester

Registration is scheduled two weeks before the Fall and Spring semesters, one week before the Summer term.

Timetables are published 4-6 weeks prior to each new semester.



*Mural painted by Columbia College students and members of the Uptown Community.
Directed by Mark Rogovin.*

Columbia College is a four-year contemporary small college whose location in a large metropolitan setting provides unique opportunities for its role in educating students in the creative and public arts. Its offerings combine experience in contemporary social issues with study and practice of intellectual and artistic disciplines to provide a full college liberal education.

Those who choose occupations generated by the College's programs will communicate the issues and events and author the culture of their times. They will influence the shaping of the world and their professions may well become decisive arts.

It is the College's intention to educate creative persons, new professionals, not merely expert in the ways of their crafts, but embodying a genuinely educated intelligence, sensitivity, and understanding of the real and human needs of the present and future world.

Columbia respects and attends to what man has said and done in the past, but it is a College that can hear and develop radical new answers, too. If truths discovered are real, then the student is supported who wants to put these to active test. This is true whether the student wants to devote effort to an individual creative task or gets sight of a new world and wants to make it happen.

The College is organized to educate and attend to students as individuals. It does not mean to educate only the privileged few, but to encourage the many to *use* their abilities. It seeks to provide a college education in the best sense, one which enlists the student's purpose and creative and social impulses as the instruments of his or her liberation. In short, the goal is to help the students learn to engage their powers.

Learning takes place in a mature, practical-study, real-world environment with a celebrated faculty whose members have immediate professional commitment to the contemporary substance of the subjects they teach.

Columbia teaches some methods and ideas, and helps students to learn others. The processes of instruction emphasize the students' abilities to learn on their own terms whatever will help them pursue their own lives. Columbia College is a place for question, experiment, and accomplishment.

Board of Trustees

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Financial Affairs*

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*Community Resources
Consultant*

Faculty

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The College is an association of talented teachers; each member celebrated in the art or profession which is the subject of his or her teaching. A teacher's competence is a function of the ability to communicate educated and experienced intelligence, not the mere identification of its academic source or label. As the most accurate credential, the teacher's active occupation is shown here.

*denotes Department Chairperson

Ruth Adams,
Science Writer, Editor

Hans Adler
Writer, Critic, Lecturer

Francis Akos,
Chicago Symphony Orchestra

Thomas Alderman,
*Freelance Producer, Former
Executive Producer, WBBM-TV*

George Allen,
Jazz Guitarist

Sandra Archer,
*Actress, Director of Children's
Theatre*

Eddie Arnold,
*President of ETA Public Relations
Consultants*

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Physicist, Photographer

Victor Banks,
Ecologist, Educator

Stephen Bashwinner,
Attorney

Douglas C. Baz,
Photographer

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President, Behrend's, Inc.

Bruce Bendinger.
*Assoc. Creative Director,
Tatham, Laird & Kudner*

Heather Booth,
Community Organizer

*Harry Bouras,
Artist, Critic, Writer

William Bryant,
Anthropologist, Writer

*Barry Burlison,
Photographer

Peter Butterfield,
Artist

Bernie Caputo,
*Editor; President,
Film Conformers, Inc.*

Paul Carroll,
Poet, Critic, Writer

Helen Casper,
*Director, Retail Advertising,
Sears, Roebuck, Inc.*

Jack Cecchini,
Guitarist

Ric Coken,
Sound Editor

Joseph Coyne,
Specialist in Communications Law

Ronald Crawford,
Filmmaker, Animator

Richard Cromer,
*Communications Consultant,
Hewitt Associates*

Marie Czach,
Photography Historian, Critic

Joe Daley,
Saxophonist

*R. G. Davis,
Director, Mime, Writer

Gene Dekovic,
*Educational Materials Consultant,
Scott Foresman Publishing Co.*

Hank DeSutter,
Journalist

James Disch,
*Producer, News Programs and
Documentaries, WGN-TV*

Roger Ebert,
Film Critic, Chicago Sun-Times

Elizabeth Edelson,
Public Arts Organizer, Producer

Robert Edmonds,
Film Maker

Joseph English,
Literary Historian

Harold Fleig,
*Account Executive, A. C. Nielsen
Company*

Chappelle Freeman,
Freelance Writer-Director

Ronald Freund,
*Theologian, Codirector, Clergy and
Laity Concerned*

Robert Freyder,
*Research Director, Needham-
Harper-Steers*

Kay Furey,
Child Care Specialist

William Gagliardi,
Writer

Janet Gerson,
Dancer

Richard Girvin,
*President, Zenith Cinema
Service, Inc.*

Jerry Goodman,
member, "The Flock"

Gale Graubart,
*Coordinator of Human Relations
Program, University of Chicago*

Michael Green,
Chicago Symphony Orchestra

Jack Hagman,
*Printmaker, Director, Chicago
Printmakers Workshop*

Lynn Hammond,
*Director, Chicago Weaving
Workshop*

Herbert Haslam,
*Composer, Eastern Regional Music
Director, Young Audiences*

Larry Heinemann,
Writer

Richard Hereford,
*Production Manager, Altschul
Productions*

David Hernandez,
Poet

Robert C. Higgins,
President, Higgins Creative Service

Martha Howard,
Chinese Scholar

Arnold Jacobs,
Chicago Symphony Orchestra

Bruce Jacobson,
Potter, Director, Clay People

Vanessa James,
Stage Designer

Brent Jones,
Writer, Photographer

Joseph Kainz,
Chicago Symphony Orchestra

Brian Katz,
Photographer

Robert Kidder,
President, Audio Finishers, Inc.

Susan Kimmelman,
Dancer

William Knott,
Poet

Don Leblanc,
Dancer

Richard Lichtman,
Philosopher

Joel Lipman,
Poet

*Anthony Loeb,
Filmmaker

Karen Loeb,
Writer

Dick Logeman,
President, Dick Logeman Design

Hubert Lui,
Tai Chi Chuan Master

- | | | |
|---|--|---|
| *Thaine, Lyman,
<i>WGN Television</i> | Jerrold Oppenheim,
<i>Attorney, Lawyers' Committee for
Civil Rights</i> | Michael Rabiger,
<i>Formerly Producer-Director,
BBC Television</i> |
| Pamela Manizak,
<i>Freelance Writer</i> | Al Parker,
<i>Announcer, ABC Radio-Television</i> | Ruth L. Ratny,
<i>Syndicated Columnist, Filmmaker</i> |
| Donald Marston,
<i>Historian</i> | Louise Parkin,
<i>Singer</i> | Jackie Radis,
<i>Dancer</i> |
| Shirley Martinez,
<i>Writer</i> | Paul Pekin,
<i>Writer</i> | Jan Rector,
<i>Director, Audio-Visual Training,
Marshall Field & Co.</i> |
| Bob McClulloch,
<i>Photographer, Editor</i> | Gary Perkins,
<i>Sculptor</i> | Joseph Reiser,
<i>Composer, Assistant Director,
Peabody Rock Theater</i> |
| Clarence McIntosh,
<i>Executive Producer, WTTW,
Educational Television</i> | Patricia Petersen,
<i>Director Children's Program</i> | Tex Richardson,
<i>Associate Conductor, Chicago
Opera Theater</i> |
| William McKinney,
<i>Dancer</i> | E. Reynolds Petray,
<i>Media Director, Heedham, Harper
& Steers</i> | Mark Rogovin,
<i>Muralist</i> |
| Lynn McNulty,
<i>Writer</i> | Harry Mark Petrakis,
<i>Writer</i> | Donald Ross,
<i>Copywriter, Earle Ludgin & Co.</i> |
| Larry McPherson,
<i>Photographer</i> | Richard Petrash,
<i>Operations Manager WGN-TV</i> | Hy Roth,
<i>Designer</i> |
| Donald Miller,
<i>Manager, Radio and TV Continuity,
WGN Continental Broadcasting</i> | Arthur Pierson,
<i>Animator, Crocus Productions
Assoc.</i> | Phil Ruskin,
<i>Director, CBS-TV</i> |
| Lynn Miller,
<i>Designer</i> | Gary Phillips,
<i>Psychologist</i> | *William Russo,
<i>Composer, Conductor, Writer</i> |
| *Shirley Mordine,
<i>Dancer, Choreographer</i> | Ronald Pitts,
<i>Cinematographer</i> | Marvin Sadkin,
<i>Documentary Film Maker, CBS-TV</i> |
| *James Newberry,
<i>Photographer</i> | Robert Polenz,
<i>Singer</i> | Anne Schultz,
<i>Writer</i> |
| Richard Olderman,
<i>Photographer</i> | Kenneth Ponte,
<i>Art Director, WBBM-TV</i> | *John Schultz,
<i>Novelist, Journalist</i> |

Fritzi Sahlins,
Director, Painter

Donald Seiden,
Sculptor, Author

Robert Sengstacke,
Photographer

Joel Shapiro,
Historian

Betty Shiflett,
Writer

James Shiflett,
*Director, Community Arts
Foundation*

Lynn Sloan-Theodore,
Photographer

Joel Snyder,
*Photographer, Curator, Exchange
National Bank Collection*

Mary Anne Spangler,
Singer

Mel Spinney,
Dancer, Choreographer

Steve Sprague,
Photographer

Pat Stoll,
Writer

Peter Strand,
Program Manager, WSMS-TV

Donna Sugarman,
Dancer

Ernest Sukowski,
Research Physiologist

Father Robert Sullivan,
Theologian

James Taylor,
*Filmmaker, Community Film
Workshop*

Derek Tennant,
Writer

Charles Traub,
Photographer

Elizabeth Trench,
Star of Romper Room

Eric Trules,
Dancer

Joseph Turrin,
Composer

Plato Valentine,
*Executive Director, Prisoners
Rehabilitation Organization
for United Defense*

Kenneth Voss,
Director, WBBM-TV

John Wabaunsee,
*Ethnologist, Native American
Legal Defense Lawyer*

Gene Walsh,
*Film Historian, Distributor,
Contemporary Films*

Burton Wasserman,
Advertising Consultant

Gordon Weisenborn,
Film Writer, Director

Glynn Weisfeld,
Ethologist

Al Weisman,
*Director of Public Relations,
Foote, Cone & Belding, Inc.*

Michael West,
*Associate Director, San Francisco
Free Theater*

Brady Williamson,
Producer, WBBM-TV

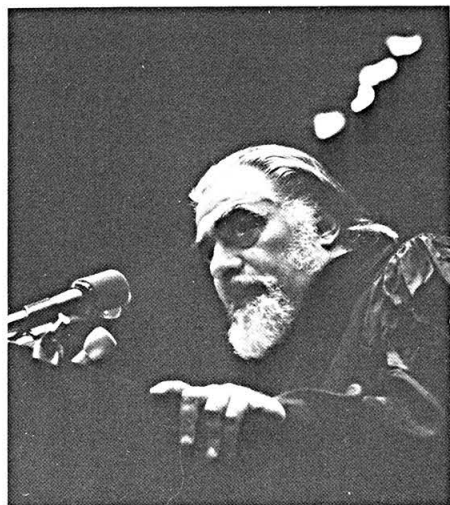
Mal Wyman,
Station Manager, WSNS

Jerry Yester,
member "The Lovin' Spoonful"

Quentin Young,
*Doctor, Director, Division of
Medicine, Cook County Hospital*

Robert Zonka,
Features Editor, Chicago Sun-Times

The Student and the College



No college tradition is stronger than a commonly assumed definition of the "well educated individual". Nothing is more pervasive in trying to develop such a person than systems of requirements—"majors" and "minors" and fixed curricula—a predetermined idea of what constitutes a sufficient general and particular education for the undergraduate.

Whatever the best intentions of such systems, it is obvious that individual student option is only minimally allowed and that students are burdened with the requirement of study generalization when they may want to concentrate, or of concentration when they may want the opportunity of wider exploration. Also, the student is usually permitted only small variations of the initial, often premature, commitment to a "major" without serious loss of credit, even though an intense interest may have developed in some other subject studied more recently. In short, the undergraduate college student has had no important independence in furnishing his/her educational interests and is largely restricted to a pre-set educational experience which, however appropriate to the composite-average student, may badly serve the individual.

Columbia College has turned away from such curricular restrictions.

All requirements have been minimized to permit the widest student option. A genuinely flexible system prevails. While general education and special concentration are implicit, students may largely engage themselves according to their interest and talent.

The whole College process is meant to help the student to realize his or her potential. As a part of this, faculty advisors review and evaluate the student's progress and assist in further program planning.

The Graduate Placement Service aids the student in realizing employment opportunities after graduation.

College Policy

Mature, ethical conduct, consistent with the high purpose of the College and the serious educational objectives for which the student was accepted for admission, is expected at all times.

The College emphasizes the student's responsibility for conscientious preparation of assignments and the frequent interdependence of students upon one another in regards class projects that require an individual contribution to the group effort. Where a student's lack of interest, inadequate preparation or absence detracts from the achievement of the group objectives, he or she will, upon the recommendation of the instructor, be dropped from the class. Students are expected to attend class sessions of the courses in which they are registered, as required by the instructor.

The responsibilities of the student are further described in the "Student Handbook" which forms part of the College's policy.

A college that is growing and exploring new ways needs the help of its entire community to make it responsive to all of its members. The College is seriously interested in promoting student participation and influence in shaping the quality of their education.

The student body elects two students to serve as members of the Board of Trustees of the College. These trustees participate fully in the deliberations and decisions of the Board.

All resources of the College are available to student communication. Press facilities, paper, etc., may be employed by students without charge and limited only by reasonable expense and the operating schedules of duplicating facilities. Students have full opportunity to publish a newspaper and other publications, access to the in-college "radio station," and the opportunity of organizing other agencies of communication.

Student Participation in College Affairs

Students, whether individually or in groups, may arrange to meet with the President, faculty or other administrators. Scheduled meetings of the faculty and students of each department are arranged to discuss the affairs of the department, initiate courses and content, and consider any matters of student or faculty interest.

For inspiration of future classes, for use in exhibitions and publications, and in order to maintain objective complete records of student achievement, the College and the various departments may retain a reasonable number of examples of each student's work. Where materials represent a significant expense, the student will be compensated for that expense.

Student Activities

Library

Distribution of Study Grading

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The College's program of student activities is designed to provide a full opportunity for the exercise of student interests, professional association, cultural experiences, social activity, and for informal meetings between students and faculty.

This includes the publishing and display of outstanding student work and performance, exhibits of their art and photography, musical, dance, and theater programs, special lectures, student meetings with prominent people and those who have special association with significant events, film showings, and campus chapters of professional organizations.

The College library serves students and faculty, and is available for special research projects. It is an extensive resource and information center, providing written and visual materials in separate reference, open stack, and study facilities. The library collection is particularly designed to support the College's extensive curriculum efforts in the public and performing arts. Important collections include the Langston Hughes Memorial Collection of Black history, culture and contemporary experience, unusual gatherings of works in photography and motion pictures, and a unique and significant science fiction section. A 180 title periodical collection is also maintained, and there is a special music collection housed at the College's Center for New Music.

The library staff is available to assist students and faculty with research and reference needs, and to facilitate use of other metropolitan Chicago library facilities. In addition, the College Bookstore operates as an adjunct of the library.

Distribution of Study

General Studies are required for the Bachelor's degree. 48 sem. hrs. are to be selected from English (must include Writing Workshop I and II or equivalent—taken during entering terms), Literature, Social Science, Contemporary and Social Studies, Science, and Humanities.

Areas of Concentration

The remaining semester hours, to the minimum required for the degree, may be taken at student election in any subject area in any quantity and proportion. This permits students to determine their major concentration(s) and the extent of specialization without restriction.

Grading

Students have the option of electing either a "Pass-Fail" grading standard, or the conventional system (A, B, C, D, F). (Note: Pass-Fail grades are not computed into the grade point average.) A student may withdraw from a course up to the close of the 8th week of a full term to avoid the grade of W-Withdrawn on the permanent record. I-Incomplete grades given for course work not completed by the end of the term enrolled must be completed or made up by the close of the next term to avoid conversion to "F".

Requirements for the Bachelor's Degree

Requirements for the Bachelor's Degree

The Bachelor of Arts Degree is awarded to students who complete the required number of semester hours of acceptable study.* Through August, 1974, the College will be "phasing out" the current requirement of 132 sem. hrs. for the degree as follows:

1. Students who have completed 66 or more sem. hrs., in residence or transfer, will complete 132 sem. hrs. for the degree.
2. Students who have completed less than 66 sem. hrs., in residence or transfer, will complete 124 sem. hrs. for the degree.
3. Beginning September 1, 1974, all students will be required to complete 124 sem. hrs. for the degree, based on the new accelerated program in which the student may complete the degree requirements in less than four years.

Transfer students will be required to complete the balance of hours needed for the degree. (A minimum residency of 36 sem. hrs. must be completed by transferring seniors having earned 96 sem. hrs. or more at previous institutions.) Subject requirements will be adjusted on the basis of equivalent or related courses taken at other institutions.

** Every effort is made to guide the student in the fulfillment of Degree Requirements. It is the responsibility of the student, however, to incorporate these in selections of program.*

Students may give major emphasis to study in:

- Film
- Photography
- Television
- Radio Broadcasting
- Art, Graphics and Public Art
- Public Information
- Theater
- Music
- Dance
- Writing
- Poetry
- Contemporary Social Studies
- Literature and Humanities
- Audio Visual

Prerequisite subjects for advanced courses are published at the time of registration.

The "Second Bachelor's Degree"

Students already possessing a Bachelor's degree in any area may earn a second B.A. at Columbia by completing 42 sem. hrs. in any area(s) of concentration. All regular academic requirements will be considered fulfilled by the initial Bachelor's Degree.

Independent Study

1. To serve individual education interests, students may originate a plan of study, a creative project or learning experience which is appropriate to the College's guidance and evaluation. This individual study, intended for serious personal engagement and/or exploration of a significant subject may occur in any area of the College's interest, or in relation to a social or cultural issue.

Obviously, since such study lacks the structure of the classroom, a mature responsibility for attentive pursuit and productive work falls to the student. Appropriately, only a pass-or-fail grade can apply. The quality of "pass" will demand the student's best effort.

Individual student proposals should be directed to the Dean or Registrar in advance of registration. Credit will be apportioned on the basis of the extent and quality of the project and the work it involves.

Intensive Mid Term Semester

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2. Students may organize themselves (the College will give every help to this process) to study subjects of their own interest not regularly offered by the College. A student group of sufficient size will constitute a class, depending on the scope of its project and the feasibility of its offering. Such "classes" are intended for serious study. Credit will be determined on the basis of the extent of the study.

3. Either (1) or (2) above will permit the engagement of virtually any mature proposal. Students may earn a range of credit, as little as two semester hours or as much as full-time study (16-18 s.h.), depending on the extent of the project.

Columbia College has instituted a plan which gives students an opportunity to finish college in three years or less and at a lower cost; also, a fourth year of living expenses can be avoided. Any beginning or presently enrolled student who has completed 66 or less semester-hours of credit will be required to complete 124 semester-hours for the Bachelors Degree (previously 132).

Each college year has two ordinary 15-week semesters (Fall and Spring) during which a student may earn up to 18 semester hours each term (at the basic full-time tuition rate)—a summer session of 10 weeks in which 12 semester hours may be earned (at a reduced summer session charge of \$50 per semester hour credit)—and an intensive three-week mid-year term (January 28,—February 16, 1974) during which a student may earn up to 6 semester-hours credit at \$50 per semester hour, the same as a reduced summer tuition rate. More, any student who is enrolled in both the mid-year and summer sessions in the same college-year will be allowed a tuition reduction to \$40 per semester-hour credit for the summer session.

The 3-week mid-year-term offers unusual opportunities. Students may select intensive involvement in a subject other than their major study concentration. Subjects will give concentrated focus to special interests or techniques and methods not thoroughly considered when larger topics are studied. Many of the mid-year term courses are taught by notable and expert people who are not normally available for extended teaching during regular semesters. Also, there are many opportunities for imaginative independent study projects and student initiated and designed subjects.

A student beginning college could finish in less than 3 years at a tuition savings of up to \$800 as compared to the cost of an ordinary four-year program. Students entering with previous college credit enjoy comparable savings in time and money. The summer school and mid-year-term tuition rate is also reduced to \$50 per semester-hour enrollment for part-time students.

Students receiving Illinois State Grants, Veterans or other supporting agency benefits will be able to obtain financial assistance for enrollment in mid-year and summer terms. For information please contact the College's Financial Aid Office.

Admission Requirements

Admission Requirements

Before being accepted by the College, each applicant (through correspondence, conference or examination where indicated) is expected to evidence realistic interest in and potential for a creative and demanding learning experience. The applicant must furnish satisfactory character references and must be a high school graduate or have completed the GED or USAFI/GED Test. (See "Special Admissions" for exceptions.)

Applicants are responsible for requesting that their high school and each college attended send official transcripts directly to the Admissions Office. Hand-carried or student-mailed transcripts are not accepted. Once received by the College, transcripts are not returnable.

ACT, SAT or other measurements of scholastic potential are highly desirable for evaluation of an application. High school students are urged to complete at least one of these tests, prior to high school graduation.

There is no application deadline for U.S. citizens; however, it is expected that the applicant will submit necessary documents in sufficient time to be evaluated and counseled prior to registration for classes.

The Student-at-large

Students who do not initially elect a specific degree program may enroll as "student-at-large" and may choose, with approval of the Dean, subjects to meet their particular interests and needs. Credits earned "at-large" are applicable to the degree program; however, the "at-large" status is limited to a total accrual of 32 sem. hrs. in residence at Columbia College, after which the student would be considered a "Regular" or degree candidate, subject to course requirements for the degree.

Notification of Acceptance

Applicants will be notified by mail as to the decision of the Admissions Committee. Upon receiving notice of Formal Acceptance, an Acceptance Fee (\$20 Full-time or \$5 Part-time) is required to confirm reservation of a counseling/registration position for the term of entry. This fee is non-refundable.

Special Admissions

Current high school students of Junior or Senior class standing may, with permission of the Dean, enroll in one course per semester while continuing high school courses. College credit earned will be released on presentation of a graduation transcript from the high school.

Students who have not completed high school or the GED Test may be considered for admission on an individual basis, but will be limited to one semester's enrollment in no more than two courses, if accepted, and may not continue enrollment until the high school equivalency or GED Test has been passed.

Credits and Advanced Standing

The unit of credit used by the College is the Semester Hour. All courses completed with grade "C" or better, in any curriculum, are accepted in transfer to Columbia from other recognized colleges. Transfer credit from two-year colleges and/or the CLEP (College Level Examination Program) is limited to a maximum of 66 sem. hrs. Transfer students presenting the two-year Associate Degree (A.A.) from junior colleges will be accorded Junior standing and 66 sem. hrs.

Students desiring advanced standing (transfer credit) based on CLEP or USAFI (U.S. Armed Forces Institute) Test results in liberal arts subjects should have official documents sent to the Admissions Office by these agencies.

Veterans may be eligible for additional transfer credit based on active military service, and should submit discharge papers (Form DD-214) for evaluation.

Foreign Students

Foreign Students are required to submit official records of all previous education, particularly secondary schools and colleges, showing courses enrolled, grades or scores, length of term and examination results. Two reference letters from former teachers are also required. Applicants from non-English speaking countries must demonstrate proficiency in the English language by submitting TOEFL scores (Test of English as a Foreign Language) or by completing courses in English for Foreign Students at any college or university in the U.S. prior to enrollment at Columbia. A written examination may also be required prior to registration at the College. The Foreign student is required to complete the College's Financial Affidavit, and to have all signatures officially notarized, indicating that fully satisfactory arrangements have been made for financing all expenses while at Columbia College for at least one full year. (Immigration regulations prohibit Foreign Student employment other than during school vacation periods, for one full year following initial arrival for studies.)

The deadline for filing Foreign Student applications is June 1st for September entry. Applications received after these deadlines will be held for consideration for the fol-

lowing term.

The I-20 Foreign Student Visa will be issued only after admission requirements have been fulfilled, the student has been granted full Formal Acceptance in writing, and payment of the Full-time Acceptance Fee (\$20) has been received. To retain the Visa, the Foreign Student must be enrolled a minimum of 12 sem. hrs. each term (full-time).

Student Health

At the time of the student's initial registration, the College must be informed of any physical factor or handicap which may affect the student's scholastic or professional achievement or be cause for special attention or consideration.

The College does not assume any responsibility whatsoever for medical attention required by the student, nor for any financial obligations which are incurred by the student therefor.

Students are encouraged to obtain an individual accident and sickness plan, either through the College or privately, if not already covered by family or some other insurance.

Financial aid is for those who would be unable to attend college without help. It is expected that each student will draw on whatever resources are available for educational financing, including parental help, parttime employment, summer jobs, etc. The College is developing a student service, in conjunction with the Financial Aid Office, which will attempt to assist students in finding the resources to meet college expenses. The student is responsible for making the appropriate application(s) and meeting the specific requirements of any agency, with no guarantee of support coming from the College. Additionally, a Job Bulletin Board is maintained by the College, listing local employment opportunities available to currently-enrolled students.

In awarding assistance, demonstrated financial need is the primary consideration, and final distribution of aid attempts to strike a judicious balance between need, the number of students requesting aid, and the resources available.

Each applicant for financial aid is required to attest in writing that he or she will assume responsibility for all personal costs (maintenance, supplies, books, transportation, un-

less specifically provided by a scholarship agency) and that any scholarship support provided through the College will be applied toward direct educational costs (tuition and fees).

To apply for financial assistance, the student will be required to submit an Application for Admission to the College before making an appointment for personal interview and determination of eligibility with the Financial Aid Office. Ordinarily, there is no deadline for filing for assistance. However, it is desirable that students have a confirmation of funds at least four weeks prior to term of entry. Applications for Federal and State aid should be made prior to May 1st for the following school year. Aid for the second (Spring) semester cannot be assured if application to any source is made later than November 1st.

Institutional

Columbia College Work-Aid Scholarship Student employment is offered to qualified students; remuneration is applicable to tuition. Such students work for the College in clerical, secretarial and technical services as required. Such assistance does not provide for class fees. Application is made directly to the Director of Instructional Services.

Robert Redfield Memorial Student Loan Fund

Short term loans without interest are available for 30 to 60 days. These loans are made on an emergency basis and are not designed to supplement normal, anticipated expenses such as tuition, fees or supplies.

Chicago I.A.T.S.E. Cameraman's Scholarship

Advanced-level student film majors are eligible for this scholarship, which covers all tuition plus other expenses, and is donated annually to the College by Local #666 of the International Photographers of the Motion Picture Industry.

Lorraine Hansberry Memorial Scholarship

A limited number of full tuition and fees scholarships are available to minority students entering college for the first time, who demonstrate financial need and exceptional academic promise. Rarely is a LHMS granted to an upper classman or transfer student. Applications may be secured from the Financial Aid Office, and awards are based on competitive evaluation. Each applicant must be prepared to submit a portfolio for judgment and evaluation during an interview, and in some instances arrange for an audition

with the appropriate department chairperson

Federal Programs

National Direct Student Loan Program (N.D.S.L.)

Administered by the College, this program is available to all students who can demonstrate financial need. The money borrowed, \$1,000 maximum for each academic year, accrues no interest while the student is in school. Upon termination of studies, the loan is repaid by the student.

Educational Opportunity Grant (EOG)

Assists students who are in good standing in the College but could not continue their education because of limited finances. A grant may range from \$200 to \$1,000 per academic year. Exceptional need is the criterion for eligibility.

Veteran's Benefits (GI Bill)

The College is approved for the training of Veterans and War Orphans as stated in the Public Code of the United States. Appropriate forms may be obtained from the student's local Veteran's Administration Office. Counseling and information is provided by the Financial Aid Office.

Social Security Benefits

The College is approved for students utilizing Social Security Benefits for education. Forms may be obtained through the student's local Social Security Office, and counseling is provided by the Financial Aid Office.

State Programs

Illinois State Scholarships and Grants

Scholarships are given each year to graduating high school seniors who show need and have placed high on the ACT achievement tests. These scholarships can be used at private or public colleges and universities in Illinois.

Tuition Grants ranging from \$480 to \$1,200 per academic year aid some 80,000 college students who are in good standing at the colleges they attend, and who are able to demonstrate financial need.

Students transferring to Columbia College may transfer Illinois State Scholarships and Grants to the College. Arrangements for transfer of financial aids may be made through the Financial Aid Office.

Illinois Guaranteed Loan Program

Administered by the Illinois State Scholarship Commission (limited to Illinois residents), this Program consists of low interest loans ranging from \$300 to \$1,000 maximum for the Freshman year, and \$1,500 for upper class and graduate standing for a maximum of \$7,000, accruing no interest while the student is in school. Upon termination of studies, the loan is repaid by the student.

Railroad Retirement Benefits

The College is approved for students eligible for Railroad Retirement Benefits for education. Arrangements may be made through the Financial Aid Office.

Division of Vocational Rehabilitation (DVR)

The College is approved for students eligible for DVR Benefits for education. Arrangements must be made with DVR prior to consultation with the Financial Aid Office.

Ruth L. Ratny Scholarship—

Awarded to a needful woman student in the Film Department whose competence and commitment entitles her to particular encouragement.

COLUMBIA COLLEGE TRUSTEE SCHOLARSHIPS

Scholarship awards to be used to support tuition and college-fee expenses. Grant of these is based on student's scholastic and artistic potentials and need for financial assistance.

Harry Salk Memorial
1,800 dollars annual
Mr. and Mrs. Leslie Bezark
500 dollars annual
Mr. and Mrs. Dwight W. Follett
500 dollars annual
Mr. and Mrs. Franklin Fried
500 dollars annual
Mr. and Mrs. Herbert Gordon
500 dollars annual
Mr. and Mrs. Alan Saks
500 dollars annual
Mr. and Mrs. Saul S. Sherman
500 dollars annual
Mr. Robert Rothschild
500 dollars annual

Tuition and Fees

Our reason is to educate. It is absolute that this purpose cannot be supported without funds. Columbia is a small college lacking elaborate resources and reserves. As a consequence, there is no alternative but to insist that every student meet his/her obligations conscientiously and promptly. This means that it is necessary to be strict about payments. We hope you will respond with understanding and responsibility.

Tuition:

Tuition is determined by the number of credit hours of instruction for which you are enrolled each term.

Full-time New Students, enrolled 12-18 credit hours	\$800.00
Part-time New students, enrolled 11 or less credit hrs.	
First two credit hours—each	75.00
Each additional credit hour	60.00

Registration-Related Fees:

All Students—	
Registration Fee	12.00
New Full-time Students—	
*Acceptance Fee	20.00
Library/Materials Deposit	25.00
New Part-time Students—	
*Acceptance Fee	5.00
Library/Materials Deposit	25.00

*Unless previously paid.

Registration-related Fees are payable at the time of counseling/registration.

Tuition Payment Plans:

1. *Full Payment in Advance*—All tuition and charges paid in cash before the end of the first week of the semester obtain a 5% discount on the basic tuition only; such discount does not apply to any fees or other charges.

2. *Four Payment Plan*—All tuition and charges are to be paid in four installments. Arrangements must be made at the time of registration.

Fall 1973

1st payment due	September 24
2nd payment due	October 15
3rd payment due	November 12
4th payment due	December 10

Spring 1974

1st payment due	February 18
2nd payment due	March 19
3rd payment due	April 15
4th payment due	May 14

NOTE: 25% of all tuition and all charges must be paid with each payment.

3. *Full Term Plan*—With permission of the Bursar, or through arrangements with the Financial Aid Office, tuition and charges can be paid over a longer period, but not to exceed the end of the current term. A charge of 6% of the amount of all



initial tuition and charges for the term is added for this plan.

Recipients of Financial Aid—

Students receiving financial assistance or benefits which cover all or part of tuition and charges must present official verification from the agency giving them such support.

Arrangements must be made with the Bursar at the time of registration to schedule payment for fees and charges not covered by such aid.

"Special-Fees" are charged for some subjects and departmental facilities. These support a variety of extraordinary expenses of instruction, the maintenance of special facilities and the provision of instructional materials and supplies necessary to practical and comprehensive education.

Independent study projects are charged according to the number of credit hours appointed for the project. A schedule-change-fee is charged for each class change after a student's registration has been completed.

Students With Unpaid Charges—

Students returning to the College with an unpaid balance from a previous term(s) will not be permitted to register or to attend classes until their past-due accounts have been paid in full, or satisfactory arrangements are recorded by the Bursar's Office.

Students who do not meet their tuition obligations by the end of the first week of classes, or who have not made special arrangements *in advance* will be temporarily suspended until the Bursar verifies that the student's account has been satisfied.

Withdrawal:

Where a student interrupts enrollment during a term, the following "Schedule of Refund" shall apply. Any amounts owed by the student are due and payable at the time of withdrawal. The effective date of withdrawal will be the date written notice of such withdrawal is received by the College. Otherwise full tuition for the term will be charged.

Refunding Policy

Where Attended During Period Including	Percentage of Semester's Tuition Charged
1st Week of Term	10%
2nd Week of Term	20%
3rd Week of Term	40%
4th Week of Term	60%
5th Week of Term	80%
6th Week of Term	100%
No refund will be made where withdrawal is ordered by the College.	

*The following course descriptions are listed under department headings within four general areas of study: **Life Arts, Media Arts, Performing Arts,** and **Visual Arts.** These somewhat arbitrary areas serve as conveniences of reference rather than as constricting categories. They are also meant to break down traditional restrictive academic categories in order to encourage interdisciplinary and other creative, integrated approaches to the learning experience.*

Any class without a specific prerequisite may be taken by any student. In the department offerings, first listed are courses for which neither prior courses nor technical knowledge is necessary.

The College reserves the right to offer and schedule courses according to its estimate of appropriate occasion, but courses are offered at regular semester intervals consistent with course sequence requirements. While the usual term of a College class is a full fifteen weeks, some subjects may be offered in intensive concentrations for shorter periods ranging from one to eight weeks within the fifteen-week semester. Such intensive segments might meet more

frequently than normal courses; examples are Theater Arts courses specifically involved with a particular production, and special intensive courses at the Center for New Music.

It should be further understood that the courses listed here in the catalogue are meant to be suggestive of the type and content of courses offered and do not necessarily describe specific courses. For specific information about any given semester, the current Timetable should be consulted.

In each general area the purpose of the educational program is to help the student to examine his or her own life, its values, potentials, and sources of strength and inhibitions of creative endeavor. Columbia College seeks not merely to offer courses, but to make its general educational program such that students' lives can be substantially changed for having participated in it.

Each course is taught by significant scholars or artists who have demonstrated ability to work with students.

The Life Arts are an integral part of every discipline, craft and profession. They are properly thought of as those areas in which knowledge and study serve to sharpen the intellect, develop analytical abilities, familiarize the student with historical and intellectual traditions, and increase sensitivity not only to the student's particular area of professional or artistic interest, but to a broader, humanistic context involving the entire cultural history of societies. Several Life Arts courses are the outcome of joint planning of curriculum by members from several departments. The Life Arts are integrative, in short, of many areas of interest normally separated, and critical in their approach so that the student may learn to challenge his or her own life.

On appropriate occasion courses are offered in several departments which treat the same period or location from a variety of viewpoints, e.g., Performing Arts Between the World Wars, Brecht-Weill music, European Literature all deal with German Expressionism; Chinese Culture, Chinese Storytelling, and Scene Study all deal with contemporary Chinese culture.

Students are assigned to Writing Workshop I or II on the basis of individual counseling. Other writing subjects may be taken as electives.

English Writing Workshop I and II, and many writing and English subjects, use mainly the "Story Workshop" method developed by John Schultz. Through special word games, exercises and oral readings, supplemented by reading and writing assignments, students work in a group toward freeing the imaginative impulse and developing writing abilities. Each student is taught to "listen", a process enabling the student to hear his or her own unique voice of communication. It is an unusual and highly effective educational experience. Higher level courses provide and demand an increasing involvement.

Writing Workshop I, II—4 s. h. each

This course is designed to meet the student at his or her level of writing and general verbal skills, and to enable the student to develop these skills progressively, using the Story Workshop approach. The students in the group participate in word telling, reading and writing exercises, guided by an experienced Workshop director. The basic principles and exercises can be directly applied in many other arts and sciences, such as theater, drawing and painting, music, film, photography, social sciences, observation and inquiry, history, journalism, and many others. This course is required for all entering freshmen, and at least one semester is required for all transfer students who have not completed their English requirement.

Fiction Writing I, II, III, and Advanced—4 s. h. each

The highly flexible Story Workshop method, used by professional writers who are Workshop directors, is the basic approach in the writing courses at Columbia. The emphasis upon the individual relationship to the Workshop director is present from the beginning, and this emphasis increases as the student moves at his or her pace in developing perceptual and technical imaginative abilities. Students do

often make quite remarkable progress, as the books of Columbia writing show (*Don't You Know There's a War On?* and *It Never Stopped Raining*). Students who have completed Writing Workshop I and II and who wish to develop their imaginative and perceptual writing abilities further, enroll for the "continuing" Fiction Writing I. Other students interested in writing as a major area enroll for the "beginning" Fiction Writing I. Individual conferences with the Workshop directors are emphasized.

Advanced Reading Workshop—2 s. h.

Advanced readings of fiction and non-fiction for serious writing students. No prerequisites, but students may expect to encounter material chosen to challenge their imagination, their intelligence and their concentration.

Factual Story Telling—4 s. h.

Use of principles of story writing to organize factual information, from a point of view, for the social sciences and journalism. Application of fiction writing techniques to the factual story. A course in the new journalism and the non-fiction story

Pornography and Violence—2 s. h.

An introduction to pornography, its form, content and history, its expectations, its distortions, and its effect upon society and the individual, leading to a concluding study of violence, and some of its consequences upon our lives.

Dream, Death and Story—2 s. h.

Story as the functional and often humorous meeting ground for the historic forces of life and death. The strivings, in dream, of persons and peoples to discover and recover the imaginative impulses which brighten all human understanding of life and death. Story as a means of apprehending life's vitality and sources through telling the experience of death.

Story—Origin, Form and Theory—2 s. h.

A study of story with an emphasis on both personal and evolutionary origins. Myth, legend, dream, history, personal experience, and the ways they have resulted in certain forms in literature. The original use of story as a way of learning and communicating is often emphasized.

Story Workshop—Experiments—2-3 s. h.

Each semester one or two courses are offered in English-Writing that combine the Story Workshop method with the study of a separate discipline, art, or a particular subject. A recent example is Story Workshop—Experiment in Painting and Drawing. A cross-disciplinary excursion into the imaginative process using Story Workshop word exercises and responses, oral readings, and understanding of image, actual dreams and fantasies combined with strong motivational and instructional exercises in drawing and painting. There will be an exploration of image and space, and voice and perception as they apply to drawing and painting, with an emphasis on the evocative powers of the naked word.

Also offered: The Psychology of War—The Combat Experience, open to combat veterans only and concentrating on the war and related experiences. Experiment in Photography, and specific courses in Women in Story and Chicago Story.

Women in Story—2 s. h.

Focuses on the portrayal of women in stories written by both men and women. It explores stories in which the woman is the main cause of the movement, either by herself or in juxtaposition to men. Designed for investigation of the perception of the woman involved in the story, not for isolating her as a heroine. It is an organic approach to apprehending the totality of story.

Poetry Writing I, II—2-4 s. h.

A workshop for students wishing to write poetry, directed by a well-known poet and teacher.

Story Workshop—Director Training—4 s. h.

A course in which the Story Workshop method is "taught" to potential directors/teachers of writing through participation and, in general, by the methods of the Workshop itself.

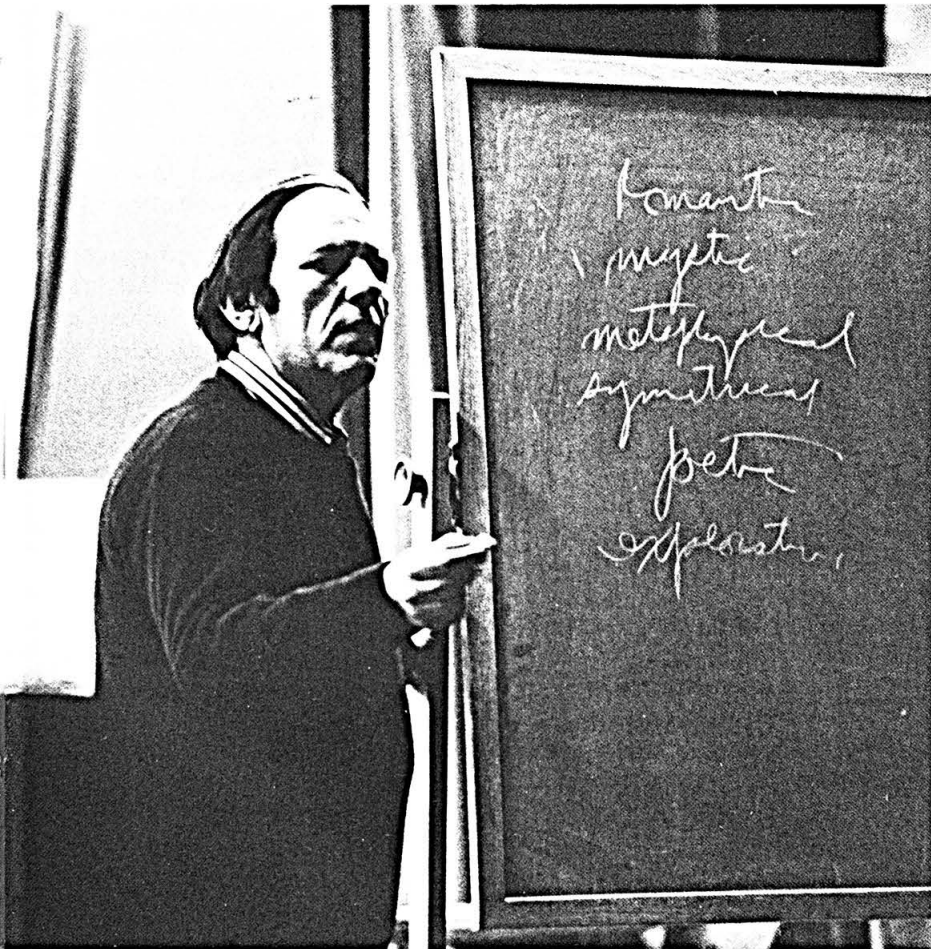
Writing Critique Seminar—2 s. h.

This is a seminar and tutorial situation in which writing students may work on a conference, critique and discussion basis.

Independent Writing—1-6 s. h.

Students may take independent credit for special writing projects in which they will work with the regular full-time, part-time or consultant faculty of the writing department.

Other courses of particular interest to students in English-Creative Writing include: Motion Picture Writing, Television Writing, Broadcast Writing, Poetry Project, and various Humanities classes.



Philosophy—2 s. h.

A consideration of the main philosophies and philosophical methods. At student initiation, other courses may be presented as alternatives, such as "Eastern Philosophies", "Mysticism and the Occult", "Contemporary Dialectics".

Art History—2 s. h.

A study of art in its historical development with special emphasis on the interacting effects of culture, personality, and arts of various methods and media.

Contemporary Culture—The Creative Outlook—2 s. h.

Combines the study of particular aspects or forms of current cultural expressions with a critical analysis of resources, development, and the implementation of resources in the creative act. Studied with an eye to personal application of the information gained.

Seminar in Related Arts—3 s.h.

An investigation of the relationship between the art forms—film, theater, dance, painting, etc.—to include exposure to film and theater performances and museums in the community. There will be corollary readings to discover the basic structural and intellectual relationships that exist within the arts.

LITERATURE courses include surveys designed to acquaint the student with a wide range of literary expression, and separate courses treating a particular period of literature, theme, genre, etc. The surveys emphasize the socio-cultural background of the works treated, and relate the written work to other forms of artistic expression. Recent examples of faculty and student initiated courses include "The Social Novel", "The War Novel", "Hero and Anti-hero in Literature", and "Science in Literature". For specific examples of these courses, see below: "Shakespeare", "Theater of Revolution", "Urban Literature", and "Blake and Multimedia Expression".

Shakespeare—2 s. h.

A study of the plays of William Shakespeare and associated theatrical forms and pertinent historical background. The course makes extensive use of audio-visual materials, and will include listening to selected scenes as performed by different companies, movies, attendance of at least one Shakespearean presentation, occasionally "blocking" a few scenes, and talks by various authorities from the Chicago area.

Dramatic Literature I-VI— 2 s. h. each

Dramatic Literature courses comprise semester-long investigations of dramatic literature and theater history covering material from Greek and Roman times (I), Classical European, Elizabethan, and Restoration Drama (II), Continental Drama (III), Nineteenth-Century Continental Drama (IV), and Modern and Contemporary Drama (V, VI). Each course deals with pertinent historical backgrounds, associated arts, and theatrical traditions as well as with the major authors representative of the period and location under consideration. While individual classes might occasionally do a reading of a play or scene, the primary method employed is analytical discussion of the works read. For

an example of a Dramatic Literature course having an orientation other than historical, see "Theater of Revolution," below.

American Literature I, II— 2 s. h. each

These are semester courses exploring American literature and associated historical backgrounds, arts, and criticism. Classes select representative works from American authors of the early (17th-19th centuries) period of American letters in (I), and from significant twentieth-century authors in (II).

Social Aesthetics—2 s.h.

An introduction to the practical application of aesthetic principles. The basic idea of the course is that students interested in the creative and performing arts will achieve an understanding of the effective social aspects of various forms of artistic expression. There will be an initial exposition of a variety of approaches to aesthetics, including the idea of "art for art's sake," "art is an individual statement," and "regardless of intention, art has a social function." In addition to some readings about social aesthetics there will be discussion of selected examples of art including current movies, shows at local galleries, and consideration of reviews in local

newspapers. We will want to try a practical application of the principles and ideas that we encounter in the background readings; not just read abstract thoughts on art.

Urban Literature—2 s. h.

Centers around a study of the poetry (including graffiti, urban blues, and relevant popular music), plays, stories, and novels produced in the urban context. Moving chronologically, the course begins with selections from Dickens and Zola and *Sister Carrie*, and then moves into the modern literature constituting the bulk of the course, including urban literature of the future as seen in science fiction. Readings will include, but are not limited to, Mailer's *Miami and the Seige of Chicago*, Baldwin's *Go Tell It on The Mountain*, Roth's *Call It Sleep*, etc.

English Literature I, II—2 s. h. each

These are courses studying literature, associated historical backgrounds, contemporary arts, and criticism, from the 18th and 19th centuries (I), and from the 20th century (II).

European Literature I, II, III— 2 s. h. each

A study of French literature comprises (I), while (II) treats Russian literature, and (III) deals with German literature. Each course views the particular literature as a part of the larger whole of its contemporary historical, cultural, and critical environment. These classes may be offered in intense, shorter periods of eight weeks each.

World Literature I, II, III— 2 s. h. each

World Literature I is a study of the literature of Classical, Medieval, and Renaissance times, including the pertinent historical, cultural, and critical material. (II) is a survey of selected masterpieces of world literature, including far-eastern literature as well as the more familiar European authors. (III) treats masterpieces of the literature of the modern world and includes eastern works in addition to those from South and Central America and Europe.

Poetry I—Great English Poets— 2 s. h.

Analysis and discussion of selected major poems in English, including works by Shakespeare, Donne, Milton, Pope, Burns, Blake, Wordsworth, Coleridge, Keats, Shelley,

Byron, Tennyson, Browning, Housman, Hopkins, Yeats, Auden, and Dylan Thomas.

Blake and Industrial Society. —2 s. h.

The central problem Blake's work poses for the middle twentieth century is the relationship of the artist to an industrial society—the social, psychological, and political stresses imposed by the clash of values between creativity and technology. Blake's poetry and his engraving, separately and in combination, attempt to resolve, or at least examine, these stresses. After an initial study of Blake, the course will proceed to an examination of authors influenced by Blake, e.g., Dylan Thomas, Kenneth Patchen, Joyce Cary (*The Horse's Mouth*), Walt Kelly (Pogo), or a study of book illustration, or, perhaps, an attempt to reproduce a work by means of Blake's method of "illuminated printing."

Poetry II—Great American Poems —2 s. h.

Analysis of the form and the content of selected outstanding poems in American literature, including Whitman, Edgar Lee Masters, Carl Sandburg, e e cummings, Marianne

Moore, T. S. Eliot, Ezra Pound, William Carlos Williams, Karl Shapiro, Robert Lowell and John Berryman.

Poetry III—Contemporary American Poems—2 s. h.

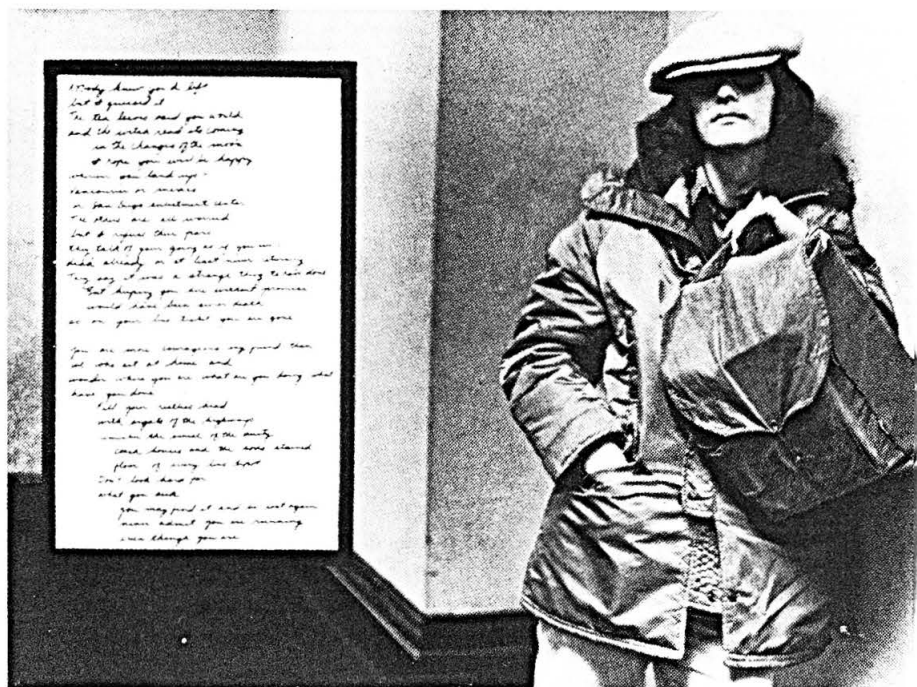
An introduction to the works of selected outstanding contemporary American poets, emphasizing analysis and discussion of the works of John Logan, Allen Ginsberg, Lawrence Ferlinghetti, James Dickey, James Wright, Kenneth Koch, W. D. Snodgrass, John Ashbery, Robert Creeley, W. S. Merwin, Alan Dugan, Gregory Corso, Isabella Gardner, Gwendolyn Brooks, Theodore Roethke, Kenneth Patchen, and Wallace Stevens.

Speech I, II, III, IV—2 s. h. each

Conference and Discussion—2 s. h.

Development of techniques of group leadership.

Other courses of particular interest to students in Humanities include: History of Cinema, Film and Society, Motion Picture Metaphor and Symbol, Contemporary Film, Aesthetic History of Photography, and Contemporary Photography.



The Poetry Center is located in the Theater, away from the confines of the school's downtown campus. Its purpose is to provide a place where poets from the community and the school can gather for discussion of their work, sharing of their ideas and experiences, and for regular poetry workshops offered by the College. Thus the Poetry Center has become a place where poetry is not merely studied but where students-potential poets become involved in their work and the work of others as audience, critics, and fellow creators. The Poetry Center is barely one year old, and considerable programmatic expansion is planned.

Poetry Project Workshop—I, Beginning—3 s. h.

Essentially, this is a writing experience. Occasionally there may be a critical examination of an outside poet's work, but the center of the experience lies in writing, in experimenting with the elements of poetry, and discovering one's own voice. Certain basic poetic forms will be considered, not because poetry is written by copying old styles, but because examination of other forms helps the student to see and hear the art better as an integration of language, rhythm, sound, subconscious flashes, etc. By emphasizing the communality of the writing process, the Poetry Project workshops encourage learning from other students as well as from a teacher.

Songwriters are welcome.

Poetry Project Workshop—II, III, IV Advanced—3 s. h.

The advanced workshop is defined by the needs and levels of the people enrolled. Most of the time is spent in discussion of the writing being done by members of the class. It is expected, therefore, that students will have thought about poetry and will have come to a sense of what

they believe poetry writing-communicating are all about. By sharing the process of writing poetry in group discussions, it is possible to learn what "works" in a student's poetry, and also why it works.

Songwriters are welcome.

Students interested in the Poetry Project are also encouraged to investigate courses in Humanities-Literature and English-Writing.

The Artist as Organizer

The Public Arts

32

Conventional arts education is training, for all but the smallest few, in the crafts of illusory vocations. The audience for professional theater, music, dance, and art is elitist, privileged, too small, and without mission to support the occupation of significant numbers of professional artists, or the development of a wide public. As a consequence, the subjects, forms, institutions, and "concert-halls" of the arts are expensive, inaccessible and irrelevant to youth and a mass audience.

The College envisions arts which, in terms of substance, form, and audience succeed those presently described—new arts that can be and inevitably must be if arts having social effect and significant audience are to exist. Thus, the College explores alternatives to the customary professional occupations and opportunities of artists and seeks to involve all students of public arts in this experience.

Those who want art as life occupation must take the lead in organizing it—redesigning it in consistency with the present and promised life style, changing its form and content and addressing new themes, becoming relevant to new audiences by playing a contributing part in the life of that audience.

The Artist As Organizer—cr. various

Participants include students from various arts departments, who, by working collectively, seek to develop projects which will reach several different audiences throughout the city. The particular methods used by the group at any given time depend on the abilities and talents represented in the group itself and the people with whom it comes in contact. Specifically, this means the group creates its own theaters, art workshops, music centers in whatever locations and under whatever circumstances are most appropriate to the people in question, such as branch libraries, union halls, shopping centers, local parks for summer theater, neighborhood drug abuse programs, hospitals, health clinics, and housing projects.

Science and the Human Environment

Illiteracy in science among the educated is an alarming phenomenon. Absence of an understanding of contemporary science and its compelling implications for the individual and the society may have frightful consequence for modern man. Moreover, the isolation of sciences in convenient pedagogic and administrative parcels omits, for the student, the realization of definite and growing connection between the sciences, and contributes to the current antagonism between science and the liberal arts.

Science, Myth & Culture—2 s. h.

This course is involved with the relationship between technology and human culture as manifested in primitive to contemporary cultures. A third of the course is devoted to the influence the technology of writing and symbolization had upon the archetypes of Chinese, Indians, and early Greeks and Romans. The second third is involved with the cultural expression of the industrial revolution and, in turn, the cultural roots of the industrial revolution, from the period of Sir Francis Bacon until Hitler in the 30s. The final portion of the course deals with the impact of the new information media technologies upon western culture.

Readings for the first part include an examination of early gods of technology. Studies for the middle period range from books by early scientists and relevant social documents to comic books, early science fiction in novels, magazines, art movements such as the futurists, and a wide range of other disciplines (in conjunction with the cinema and comic book classes being offered). The final section involves contemporary science fiction, McLuhan, media in general and other manifestations of the myth of progress through industrial technology and information technology.

The Atom—2 s. h.

A study of the basic unit of matter which is the key to all physical and chemical understanding. To understand one's environment, one must come to understand the atom.

This course is designed for the layman. It will provide insight to our physical environment.

The Cell—2 s. h.

A study of the basic organism of life which is the key to all biological understanding. To understand one's environment, one must come to understand the cell.

This course is designed for the layman. It will provide insight into why we are what we are and what we can become.

Our Physical World—2 s. h.

A study of the interrelationship between the various elements of the physical environment in which man and woman find themselves. Ecological balance: what is it? how do we work to bring it about?

Human Sexuality: From Freud to Masters & Johnson—2 s.h.

A basic series of classes presenting a synthesis of material on the foibles and true nature of human sexuality from the early 20th century to the present. This lecture course will begin with the work of Freud and Jung and progress through Chessey, Kinsey and MacPortland to the most recent work of Masters and Johnson. The course will function to dispel many long-held myths, both physiological and psychological. It will address such specific, widespread and personal problems as vaginal self-anesthetization, premature ejaculation, impotence, and sexual passive aggression. Most of all, however, the course will bring to bear on the fundamental predicament of successful sexual interrelations the best current medical and behavioral information on human sexuality.

Physics—3 s. h.

An “environmental” approach to physics. Non-mathematical, the course exposes the student to directed experiences and observations of the physical world about us, and explanations are elicited. The course provides field trips to enrich the students’ experiences.

**History of Science I-IV—
2 s. h. each**

A series of courses, each of which may be taken independently, investigating the major scientific advancements of a given historical period, and relating them to the flow of history in other fields as well as science. The courses explore both the relation of scientific thought to its times, the relation of science to the individual, and the consequences of scientific advancement.

**Science, Health, and Society—
2 s. h.**

Examines the function of medical science in public health and social policy, covering the medical background necessary for an understanding of the rudiments of public health policy. The course will also take up issues, recent events, and opportunities in public health.

Science and Society—2 s. h.

A course exploring the social implications and consequences of scientific advancements in the twentieth century, but with reference to those previous epochs when science made particularly profound impacts on the social environment.

Social Science

The Social Science program is anything but conventional: it takes an interdisciplinary approach to the study of society and accepts the legitimacy of action. The program is based on the premise that students are capable of accepting the primary responsibility for making the important decisions in their own education.

Students must be impressed with the fact that they are more than students; they are the supporters or the critics of the social order. In order to do this, Columbia asks that they do more than study. Columbia asks that students participate as capable, intelligent, active, and humane people in the maintenance of this social order, or in the development of a new one.

The Social Science program offers a variety of subjects and alternate study plans. Courses in Social Studies may be taken at student election or may constitute one of the student's main concentrations. Independent study of a subject or issue may be designed by an individual or several students involving research or personal engagement, credit being determined on the basis of the extent of the project.

Courses offered in the Social Science program have included:

U.S. History Program—2 s.h. each

Includes basic surveys from beginnings to the mid-nineteenth century (I), and from the Civil War to the present (II), and courses treating specific topics such as 20th Century Social History, which emphasizes American doubters and dissenters—who they were and why they failed. Through courses such as this and The McCarthy Era it is hoped that the students will learn to view contemporary social movements in a historical light and understand that such movements are not unusual eruptions within an otherwise placid history but are part and parcel of an ongoing process. Another facet of the Program involves courses such as Chicago Neighborhood Politics, which is not merely a survey of Chicago, but also necessarily includes an introduction to the theory of political power and economic relations forming the background of the “urban crisis.”

The program emphasizes rigorous investigation of contemporary issues and institutions, including especially their historical origins.

Taboos—Personal and Social Inhibition—2 s. h.

A course investigating the extent to which personal and social taboos still affect our lives in the twentieth century. The course explores the psychological and social mechanisms by which taboos and inhibitions operate, and various means by which inhibitions may be obviated.

Dynamics of Cultural and Social Change in Asian Societies—3 s.h.

An introduction examination of the varieties of cultural and social factors that produce change and development in Asian societies. The societies of China, Asia, India, and Japan will be the focus of the investigation. The approach will emphasize themes rather than chronologies within these societies in order to better locate and appreciate the ties between the present and the past, and the potentialities of the future in each society.

Media in Ethnic Communities—2 s. h.

How the contemporary media are viewed by citizens in the community, how the media affected relationships between groups in the urban structure, and how the media have affected decision-making in the community.

Social History of the Performing Arts—4 s.h.

When the Living Theater strips down to its collective g-string and thousands bask in psychedelic sunlight and many thousand amps of rock at Woodstock, we know those events have something to do with the “youth revolt” and the Beatles. They also have something to do with John Kennedy and the failures of the Civil Rights movement and the Peace Corps, the messy mushrooming of the war in Vietnam, the staggering economy, jazz, acid and Columbia Records.

The social history of music, dance and theater in this country will (1) make connections between historical events and attitudes and the development of art forms and material, (2) examine closely some works for their social content, (3) ask questions like: who are the artists? who goes to what kind of theater and what kind of concert? and why?

Sex Roles in the Media—2 s. h.

Analysis of the images of women projected both overtly and covertly by the mass media and the arts: TV, movies, newspapers, magazines, music, and literature. Also examines the effects of these images on women’s self-image and on the public view of women.

The Free Individual—2 s.h.

In the framework of a multimedia and multi-disciplinary environment, the student will come to terms with the issues of human privilege, institutional limitations, and the possibilities of “freedom.” The problems are viewed in a constant interrelation between the individual and the social contexts, and the course is taught by teachers from several departments.

The American Indian—2 s.h.

Deals with the history of the American Indian with a primary focus on the current role of the Native American in a socio-historical context. Particular attention is also paid to specific remedies applicable both now and in the future. A broad knowledge of the history and issues surrounding Native Americans emerges from this study.

Drugs—2 s.h.

Recognizes the imperatives of accurate, reliable knowledge about all types of drugs for today’s students by carefully investigating different types of classifications, effects, and social and legal strictures as they relate to contemporary society. A sociological approach is used to examine the profile of the drug user—from the street junkie to the affluent pill-popper.

European History I, II—2 s. h. each

History of Latin America—2 s. h.

History of the Near East—2 s. h.

History of the Far East—2 s. h.

Sports in America—2 s. h.

By examining a favorite American sport as a microcosm of the larger society, the student will develop both insight and perspective into the interrelationships of groups as well as into the role(s) of members of groups.

Issues in Contemporary Education—2 s. h.

A study of the major issues facing educational institutions and educators today. The student will be asked to examine how school has affected him or her in terms of the culture of the classroom, the demands of the larger society, and self-realization.

Race in Modern Society—2 s. h.

After a detailed examination of the scientific and historical concept of race and its use and misuse, major consideration is given to the sociological, psychological, political and economic facets of white/non-white relations, primarily—though not exclusively—in the United States.

Crime and Society—2 s. h.

The relationship between the “criminal” and the larger society will be studied in order to develop understandings of such questions as: what is crime? who are the criminals? do prisons work? punishment and/or rehabilitation?

Social Service Projects— cr. various

This course provides active volunteer experience on an individual basis for those students who want to do something about these problems.

Laboratory in Human Relations Training—2 s. h.

A laboratory in which participants have first-hand experience with issues, dynamics, and techniques of group process, personal growth and development, and a candid exchange of ideas, feelings and attitudes. In this human relations group, members have a chance to experience new behavior and to develop insight into their relationships with others and their attitudes toward themselves.

Psychology—Normal and Abnormal—2 s. h.

This course, taught by a practicing therapist, will study the behavior of man and woman in order to come to

an understanding of its psychological basis.

Independent Study—cr. various

Independent study of a subject or issue may be designed by an individual or by several students. It may involve research, personal engagement, or some combination. Credit is determined on the basis of the extent of the project.

Emphasis is on involvement with community programs in Chicago, contact with residents and their problems: how they face them, and how they understand them. Students will be introduced to organizations and individuals willing to talk and work with students.

In student meetings held every three weeks, students share the knowledge gained in their studies. By the end of the semester, the participants in the group have reached a well-rounded understanding of their subjects through their own efforts and through the comments of other students. On one topic, the women's paper, the means of sharing the group's work with other students has been determined, but any other group is free to develop the most effective manner of presenting its information to others.

Urban Survival Workshop—2 s.h.

The workshop will consider urban survival from a student's perspective—legal help, money, health care, food, women's survival, etc. Participants will explore some of the resources and services in the Chicago area which could be of use to students, and will utilize ideas and research to compile a revised survival handbook for use by the Columbia College Community.

Other courses of special interest to students in Social Sciences include: Artist as Organizer, Broadcast News, Motion Picture Metaphor and Symbol, Mural Workshop, Communications and the Law, Media and Society, Analysis of Contemporary Events.

Social History of the Performing Arts—4 s.h.

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History of the Far East—2 s. h.

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The Black Studies Program

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It is recognized that Black studies are an important part of a vital, contemporary educational design. The College responds to the presence of a special Black interest in all subjects by incorporating relevant materials and experience. Particular Black studies may be taken to satisfy "Contemporary Social Studies" or "Humanities-Literature" requirements as appropriate, or as Electives.

The Black Experience I—2 s. h.

The Black experience in America and the African heritage. The effects of racism on the American society and its individuals. Analysis of social, political, economic and cultural subjects in relation to the Black revolutionary consciousness.

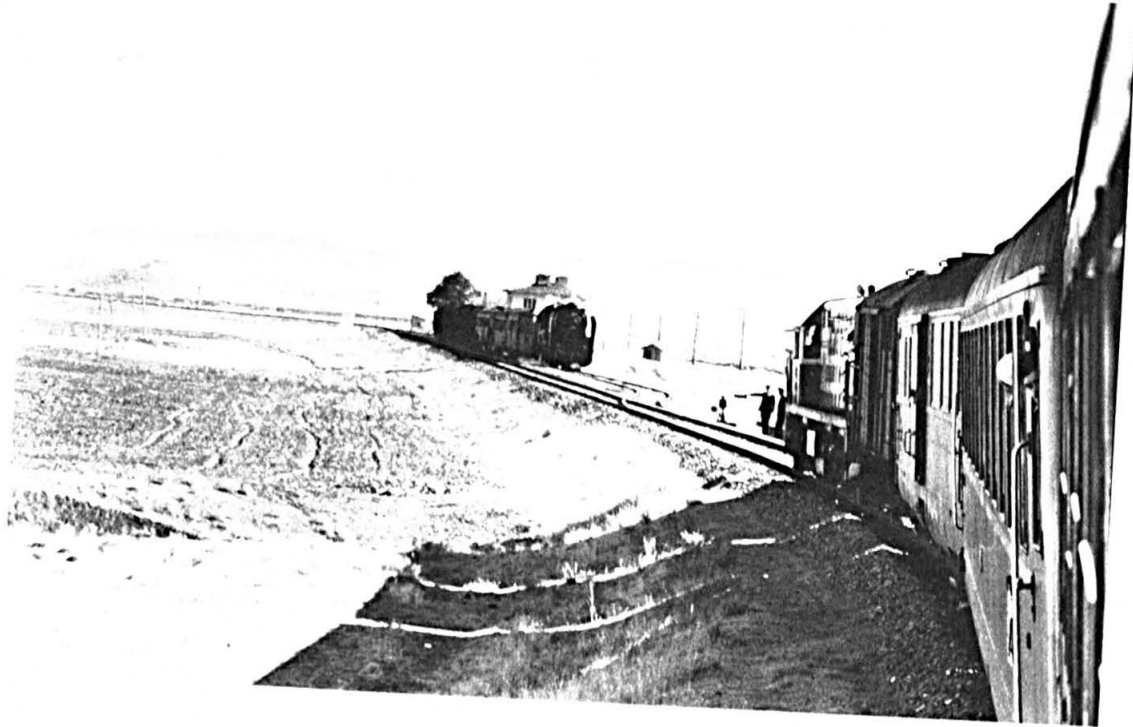
The Black Experience II—2 s. h.

A continuation of the above course.

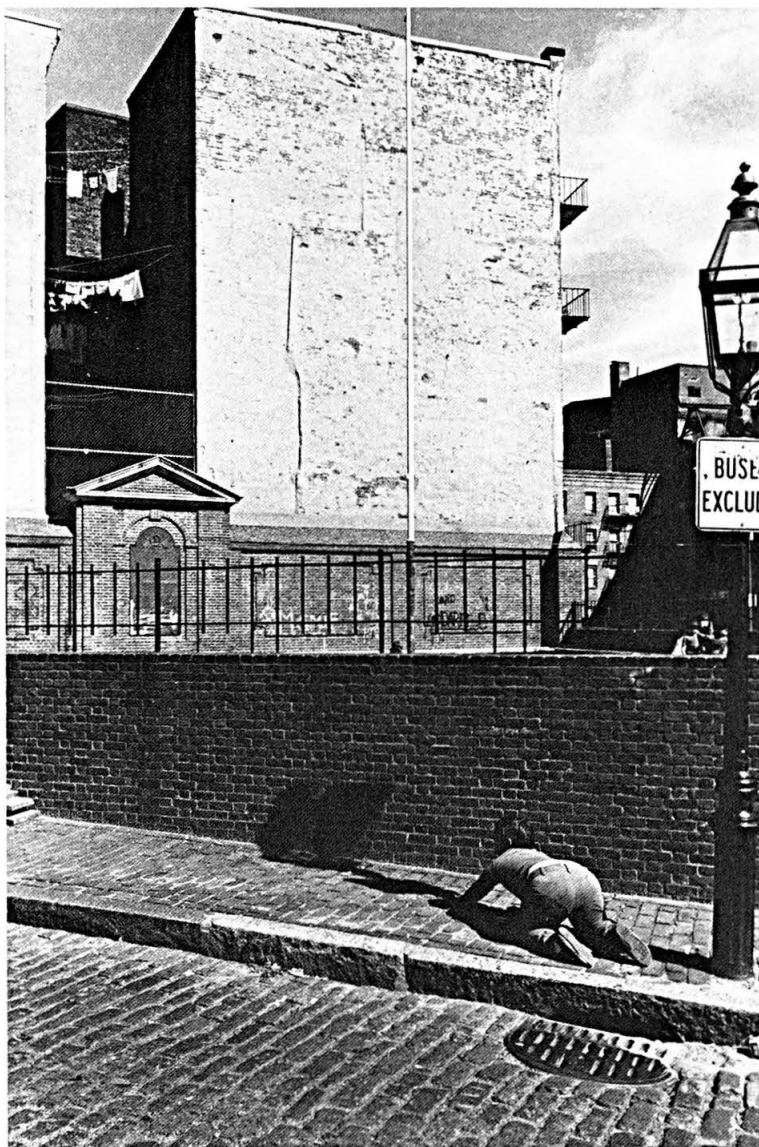
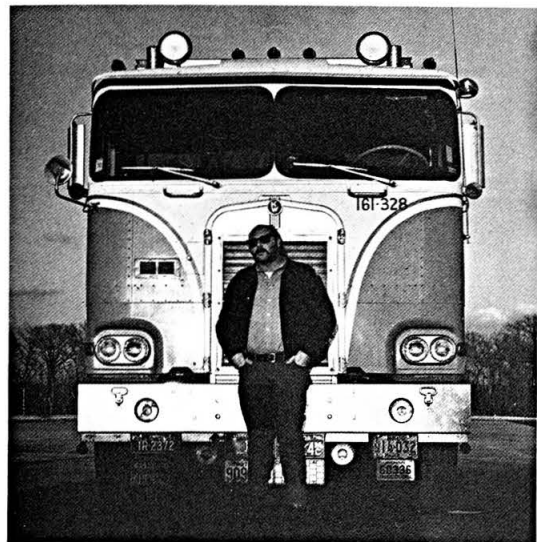
Afro-American Literature—2 s. h.

A study of the writing of the Afro-American people with emphasis on the period from 1900 to the present. Radicals and moderates; "The Harlem Renaissance"; the relations of poetry and music; recent Black writing in America and the African nations.

The College believes that general courses may not permit successful and candid study of subjects or experiences of immediate interest to Black students. Thus they have the option of organizing a Black educational caucus, to be managed by its membership, which may design educational projects in Black subjects and engage faculty.

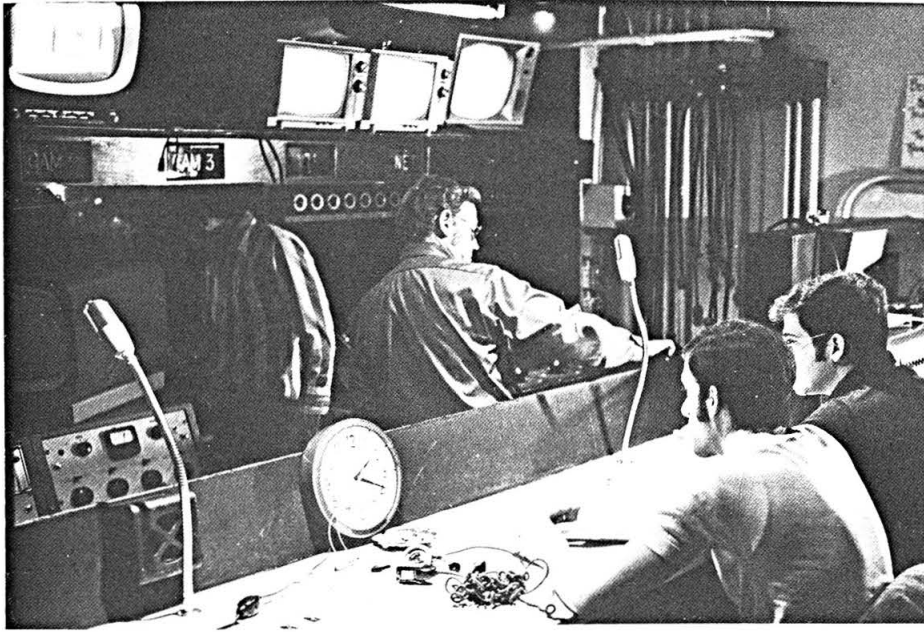








Media Arts



The Media Arts, Public Information (Advertising-Journalism), Radio and Television, are involved with communication of information, entertainment, and art. Each of these departments stresses the technological information necessary to a modern education in its field by means of a rigorous on-the-job curriculum as closely resembling actual professional experience as possible. At the same time, participation in other offerings of the College insures that students' learning in the Media Arts encompasses not merely the means of communication, but the effective ends and human dimensions of their professions.

Radio Broadcasting

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Radio Broadcasting I—2 s. h.

A primary course in radio broadcasting and radio station procedure. Practical experience in the main broadcasting functions: announcing, record music, "control board," broadcast news, radio writing, commercial procedures. Radio as a medium of public service and for education.

Radio Broadcasting II—2 s. h.

Station operation within the "broadcast day." Class offers integrated practice in the various broadcasting functions: announcing, writing, program building, acting, station management and program directing, advertising, sales and promotions and record programs. Emphasis is on developing "individuality" and personal style of broadcasting.

Radio Broadcasting III—2 s. h.

A continuation of Radio Broadcasting II, with added emphasis on personality development, building audience ratings, and commercial believability.

College Radio News—2 s. h.

Radio Station News consists of editing, writing, and broadcasting news on WCSB. Required in the class is at least two minutes of writing for each newscast. The rest of the newstime can be made up of wire copy. The addition of "carts" to the news can be used for a more professional approach. Commentaries are also included in this, and can be used at intervals throughout the semester.

College Radio Programs—2 s. h.

Radio Station Programs consist of producing radio programs in connection with WCSB's radio schedule. Each program can vary in length, depending on the student's schedule time, but can be a program of music, news, interviews, or special events. Broadcasting the programs is also a part of this class, giving the student practical experience in "Board" operation, and actual production.

Broadcast News—Radio—2 s. h.

Journalism for the broadcast media. News announcing, analysis and the broadcast editorial. News gathering, editing, writing and use of news services and sources.

Radio Documentary—3 s. h.

A study and application of the radio documentary as a force for social understanding and change. Noted historical radio documentaries will be examined.

Radio Broadcast Management—2 s. h.

Explores the business aspects of the radio broadcasting industry, including analysis of the relationships between stations and advertising agencies, and the pertinent aspects of time "selling" and "buying." Also investigated are methods of measuring audience sizes. The course examines in detail several fundamental aspects of the profession: contracts, labor relations, overhead and program costs, and the inter-relationship of programming, traffic, and continuity departments in an operating radio station.

Broadcasting and Public Policy—2 s. h.

Communications and the law; licensing and regulation; governmental agencies; trade unions and employment practices. Freedom of the broadcast press; requirements, restrictions and limitations; invasion of privacy.

Radio Broadcast Sales and Promotion—2 s. h.

This course stresses careful examination of methods of measuring and predicting audiences and their related buying power, and ways of applying research to problems of sales and promotion. It continues to a discussion of the nature of the station "image."

Radio Broadcast Research—2 s. h.

An in-depth examination of audience research methods, including ARB, PULSE, NIELSEN, TRENDX, etc. as applied to radio broadcasting. The course views such research as a potentially innovative tool for use by programming departments, and as the basis of decisions in broadcast sales. Also studied are methods used to determine audience makeup, buying and viewing habits, buying potential, and special interests.

The student interested in Radio is strongly encouraged to investigate the several related courses in the Television Department, and in Public Information.



Fundamentals of Television (Station Organization)—2 s. h.

Comprehensive survey of departmental organization and function. Job Classification and unions. Business practices and terminology. Prerequisite to *all* television courses.

Television I—Facilities—2 s. h.

The basic television course prerequisite to *all* lab classes. Comprehensive coverage of operational equipment, its limitations and accompanying terminology. Includes studio cameras, lenses, microphones, control consoles, video tape, switchers, projectors, multiplexers, and lights.

Television II—Studio—2 s. h.

A pre-production concentration in the TV studio using full facilities. Designed to develop practical experience and expertise in the use and application of all television equipment. Prerequisite to *all* advanced lab courses.

Prerequisite: TV I—Facilities

Television III—Production—4 s. h.

Initial concentration upon special visual/audio effects and lighting, using full facilities, followed by full-scale television production. A necessary technical and creative preparation for the workshop series.

Prerequisite: TV II—Studio

Television Directing—2 s. h.

Detailed examination of the function of the television director and producer. Emphasis on the prerequisites for directing. Pre-production planning, formulation of the studio floor plan, blocking and staging.

Prerequisite: TV II—Studio

Television Operations Procedures—2 s. h.

Intensive concentration on routine TV control room operations involving use of film, video-tape, and network programming. Planning the programming, program log, general continuity, and live wrap-arounds. Insertion of local commercials, station breaks, program promotions and teasers, etc. into network programs, video tapes, and films.

Prerequisites: TV II—Studio, TV Program Management

Television Production Workshop I, II—4 s. h.

A practical workshop in television program production. Live studio productions using full television facilities and integration of filmed and video-taped materials.

Prerequisite: TV III—Production

Television Production—Commercials—2 s. h.

A workshop concentrating on the special problems of producing live, video-taped and filmed commercials for television.

Prerequisite: TV III—Production

Television Production Workshop—Drama—4 s. h.

Advanced TV production of the dramatic show using full facilities and settings.

Prerequisite: TV Prod. Wksp I (TV Students; Actors)

Television Production Workshop—News—4 s. h.

Development and presentation of the news program under rigid studio operating conditions using film

graphics, and video tape on a production deadline.

Prerequisites: TV Prod. Wksp I, Broadcast News I/II, Newswriting I, Fundamentals of Motion Pictures, TV Announcing

Broadcast Sports Programs—2 s. h.

Provides specialized study in all phases of broadcast sports programs. It includes experience in play-by-play, studio sports shows, recapitulation from wire copy, sports interviews, sports research, statistics for the announcer and writer, and production problems in the "on the scene" broadcasting of sports events.

Prerequisites: Television II, Radio Broadcasting I

Broadcast News I, II—2 s. h.

Journalism for the broadcast media. News gathering, editing, writing, and the use of news services and sources. Practice in news announcing, analysis, and the broadcast editorial. Application of film and video tape to the news program and documentary.

Prerequisites: TV II, Radio Broadcasting I

Television Writing—2 s. h.

Introduction to writing for television

in relation to other writing forms. Development of writing style for television treatment. Special problems in adaptation of existing work to the television medium. Recognition of limitations imposed upon the writer by the limitations of the medium such as time, space, facilities, etc.

Prerequisite: Television II

Television Program Management—2 s. h.

The study of fiscal management of TV programming, procurement of talent, and the administration of production personnel and technical crews. Film purchasing and contractual negotiations. Supervision of the production schedule. The scheduling of programs. Coordination between Programming, Production, Engineering, Arts and Facilities, and other departments.

Prerequisite: Television II

Television Announcing I—2 s. h.

In practical "on camera" situations, the student obtains directed experience in the TV Commercial announcing and in "emceeing" TV features, demonstrations, interview quiz, and audience participation programs.

Prerequisites: Television II, Radio Broadcast I

Television Announcing II—2 s. h.

A continuation of TV Announcing I with special emphasis given to individual performance and personality development.

Prerequisite: TV Announcing I

Broadcast Sales and Promotion—2 s. h.

Clinical examination of this critically valuable arm of the broadcasting station. Evaluation of audience and buying power. Viewing habits. The station "image." Application of research to sales and promotional problems. The relationship of Sales to Traffic. Continuity, and Programming.

Prerequisite: TV II

Broadcast Merchandising—2 s. h.

Modern merchandising methods have meant the critical difference between success and failure of broadcasting entities. The methods employed by the broadcaster to help the client merchandise his image, service, and product lead to vastly expanded billings in this highly competitive industry.

Prerequisite: Broadcast Sales and Promotion

Broadcast Research—2 s. h.

Practical examination of audience research methods, such as ARB, PULSE, NIELSEN, TRENDX, etc. Research as a creative tool of the Programming Department, and an effective selling device used by Broadcast Sales. Methods used to determine audience composition, habits, buying power, and special interests.

Prerequisite: Broadcast Sales and Promotion

Radio and Television Continuity—2 s. h.

A practical application of the functions of continuity. Acceptance, screening, general continuity (IDs, promos, teasers, disclaimers, etc.), legal search. Relationship to program materials. Screening of commercial film and video tape. Acceptance of syndicated program materials.

Prerequisites: Television II, Radio Broadcast I

Broadcast Management—2 s. h.

The business of the broadcast medium. Station-advertising agency relationships. The close working relationship between the Sales, Program and Engineering Depart-

ments. Creation of the station "image." The vital role of Public Service Programming. Federal regulatory agencies and restrictions. Participation of management in community activities and civic affairs. Labor relations and contract negotiations.

Prerequisites: TV II, Radio Broadcast I

Communications and The Law—2 s. h.

Deals with such matters as: invasion of privacy, continuity acceptance, CATV, employment practices, trade unions, program purchases, license renewal, FDA, BBB, NAB, OEO, NLRB, FTC, Closed Circuit Programming, etc.

Prerequisites: None

Freedom of the News Media—2 s. h.

Requirements, restrictions, and limitations placed upon the Broadcaster, independent film maker, documentary producer, news analyst, news editor and writer, print journalist, etc. by governing agencies of the City, State, and Federal Governments. Review of such restrictions in relationship to celebrated trials such as the "Chicago 7", etc.

Television Graphics—2 s. h.

Student involvement in concept, production and reproduction of graphics. The course is structured to serve the varied objectives of the student. Exploring many viewpoints so that the students, whatever their interests, will be able to see their own possibilities and the uses of graphics.

Prerequisite: Communication Arts I

Television Internship—3 s. h.

A comprehensive experience in commercial television conducted in cooperation with local television stations and production organizations.

Prerequisites: TV Prod. Wksp II, Second semester Junior or Senior with permission of Department Chairman

Independent Studies-Television—1-6 s. h.

Student must submit a proposal to the Department Chairman which outlines his independent project. These studies may be in the area of TV Writing for which rigid guidelines are available, Research, Merchandising, Promotion, Freedom of the Press, etc., etc.

Prerequisites: Fundamentals of TV—Organization, TV III—Production

TV Production—Children's Programming—2 s.h.

The workshop will aid the individual in developing an understanding of the concepts involved in putting one's own ideas into practical application in forming a children's program. This will be accomplished through a seminar series which will encompass the following topics: 1) Comparative study of the current children's programs; 2) Managerial concerns of children's programs; 3) Development of production techniques; 4) Effects of television on children. Finally the student will individually be involved in the development and production of an actual program segment that may be utilized in a children's program.

Prerequisites: TV 1, TV 2, TV 3.



Other recent offerings of the Television Department have included "The TV Commercial . . . Is It Art?" which studies the television commercial and analyzes intent, concept, writing, production, music, and unusual effect. "Television Dynamics" which programs an entire week of television for a model station. The class determines its specific goals and examines the necessary interplay between vari-

ous aspects (departments) of a television station. "Public Television" which explores the role played by Public TV in comprehensive and objective investigation of the social issues of the day, and also considers how tried and tested commercial techniques are applied to breathe life into other forms of television, and the return of a creative freedom in conception, planning, programming, and production.

Public Information Advertising

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General Advertising—2 s. h.

Survey of the basic principles and practices of advertising: the planning of an advertising campaign, layout and copy plan, media market analysis, mechanics and production, schedules and appropriations; the role of the advertising agency and related topics.

Marketing—2 s. h.

The nature of marketing; marketing functions and institutions; retailing and wholesale practices; manufacturer and middleman relations.

Public Relations—2 s. h.

Experience in creating and exploiting publicity. Writing publicity copy and news releases; developing publicity sources. The mechanics of conducting publicity. The publicity requirements of the entertainment industry. Principles of public relations. Creation of good will in employee, stockholder and community relations.

Copywriting—2 s. h.

Experience in copywriting for a variety of products and services. Practice in writing for various media.

Advertising Workshop—2 s. h.

A true workshop course, with the emphasis on the creative side of advertising. The course begins with a discussion of what makes good and bad advertising—ethically, creatively, pragmatically. From then on, the course becomes project oriented.

Project areas will include: the promotion of new products or products with unique features; the differentiation of similar products; the creation of an entire advertising campaign; public service advertising.

Attention will be focused on copywriting and art direction, as well as the implementation of marketing considerations. Participants will create print ads, radio and television concepts. Work will be judged by professionals.

There will also be ample opportunity to discuss, with advertising people, the problems of the advertising business, the rise of consumerism, and ways in which the business might change to meet the future.

Public Information Journalism

Journalism I—2 s. h.

A broad survey of the field of journalism, including a study of newspapers, magazines and inhouse publications. Lectures, discussion, films, visits to local newspaper plants, and interviews with journalists.

Newswriting I—2 s. h.

Offers basic tricks used by working newsmen. Also demonstrates the conventions used by the commercial press. At one time even Tom Wolfe doubtless wrote an inverted pyramid lead and Bob Greene still slugs his stories.

Although there will be some informal talk, the heart of this course is writing, and most class time will be spent reporting and writing. Press conferences, interviews, breaking stories, developing stories and deadline pressure are part of the format of the course. Occasionally, some writing will be done outside class. Students are asked to read commercial and underground papers as much as possible and to think critically about them. The Chicago Journalism Review is excellent.

News Workshop—4 s. h.

An advanced project in news reporting, requiring mature writing and research skills. Regular and varied news assignments and feature reporting.

Media and Society—2 s. h.

The purpose of this course is to aid the advanced communications student at Columbia in viewing the medium and society more critically. Further, the student will be challenged to think critically regarding his or her own role in the social economy.

The course uses two approaches. The first is the study of media memoirs, periodicals, and general writings to introduce the student to the history of the medium and its value (positive and negative) to the total society. For example, use is made of a CBS-TV film about the "selling" of a political candidate by a public relations firm. Edward R. Murrow's stand against Senator Joseph McCarthy is also studied to try to determine the responsibility of the commentator to the public.

The second approach requires student criticism of his or her own medium by a project study of some area. For example, television and

radio majors have made news content analyses of the major networks and photographic majors have studied the propagandistic uses of photo-journalism in the Biafran and Vietnam wars.

Analysis of Contemporary Events—4 s. h.

The course will be involved in analyzing basically two things: the manner in which the news media relay information to the public and the relationships governing the transmission of news, and secondly, the factors which actually shape the events which eventually reach the public in the form of "news stories." There will be two primary activities: 1) Small workgroups which will be responsible for extensive research and analysis of specific news events and 2) A broad classroom analysis of the nature and obligations of the media.

Columbia College Cooperative Journalism Program

This program, open to all students enrolled at Columbia College, is a new and innovative approach to the study and practice of journalism geared toward giving students direct media experience, the kind needed to land a job in this city. Black journalism students and those from other minorities need this ex-

perience because the traditional route up the journalistic ladder excludes them. The program stresses working in the newsroom of a major Chicago newspaper, producing stories for a variety of publications, and operating a news service making these stories available to those who need them. Students will thus graduate not only with a degree, but with a portfolio of their published work. Study is problem centered, and the individualized assignments emphasize the responsibility and social commitment demanded by journalism when viewed as the "scholarship of the masses."

Courses listed in other areas which are of particular relevance to Public Information include: Broadcast Sales and Promotion, Broadcast Merchandising, Fundamentals of Television, TV Production-Commercials, Design Layout and Systems, TV/Radio News, Documentary Photography, Editorial Photography, News Film, Documentary Film.



Performing Arts



The Performing Arts include the Center for New Music, the Dance Center, and the Theater Center. They are all involved with continuing public performance of their work as an integral aspect of their educational processes. In each of the three departments, students at various levels of accomplishment work directly on performances of standard material and on presentation of their own creations. Performances are given for each other, and also for the public, thereby giving the experience of the crucial public criticism too often absent in more traditional academic institutions.

The basic course work described here is the foundation for a major emphasis in teaching and/or composing-performing. As part of the teacher training program field work is provided through a series of in-service placement opportunities such as public and free schools, classes for exceptional children and adults, drug programs, and rehabilitation centers. Students wishing to concentrate on composition and performance are given opportunities to work on projects which are produced at the Center. The teaching staff includes visiting nationally known artists.

*This program is aimed at finding out how important questions of our times, not usually dealt with in our education, can be explored through movement. Each workshop includes students from Columbia as well as interested people from the larger Chicago community. The workshops work through liberation groups, welfare centers, political community organizations. Workshops have included: *The Family, Men with Men and Women with Women, and Politics.**

Movement Workshop I, II, III —2 s. h. each

These are movement skills courses. Movement Workshop I is designed for people who have never taken a course in dance before; II is an intermediate level course to be taken after I or some previous dance experience; and III is an advanced course. They each entail creative application of principles and skills of motion in basic dance expressions and exploration of body structure and function. There is no laying-on of dance styles, but rather a progression that depends on increased perception of oneself as a mover. Improvisation is also a part of the courses, since the approach includes the student's creative input as well as technical information.

Elements of Movement Composition I, II—2 s. h. each

Balances individual and group participation, applies tools of visual and dynamic structure to clarify content. Problems are designed to become increasingly student initiated and concerned with the ability to develop unique solutions. At times, opportunity is provided to perform works for friends or public audiences.

Rhythmic Analysis and Music for the Dancer I & II—2 s.h.

- I. Focuses on the study of rhythm and musical notation.
- II. Surveys historical forms of music literature and related dance forms.

Teaching Through Movement—2 s.h.

The workshop will explore basic dance tools and how they can be used in any classroom. Readings, films, observation, and participation in the extensive children's program of The Dance Center will be used to develop the workshop's material.

Afro Dance—2 s.h.

African Dances and rituals are taught as a basis for exploring and applying African dance and culture.

Tai Chi Chuan—3 s.h.

A unique system of slow, even, and continuous movements developed by the Chinese. The course is excellent as a movement discipline, for relaxation, and as a practical investigation of Taoist philosophy.

Open Community Workshop—2 s. h.

Participation with various established groups to explore new resources for dance audiences.

Production Workshop—3 s.h.

Students develop their own dance for performance, working with faculty advisors. The process is one of developing a work by transforming material found through the exploration of open improvisational methods into more concrete, scored forms. Students work collectively in the construction of these works.

Prerequisite: Movement Workshop I or simultaneous enrollment in same.

Dance Company Rehearsal Workshop—4 s. h.

Begins every morning with a warm-up and class of its own and then moves into rehearsals of current works or investigations into new material. Anyone interested in taking part should talk to S. Mordine. There are credits available to those who would like to participate as a company apprentice. This can include all facets of participation; performance, technical theatre, costume, set design, etc. This is also work considered as part of an independent project for those in other fields such as photography, design, and music who wish to combine areas of study.



As the Center expands, courses which will be given separate emphasis include: Improvisation, Teaching of Dance, Body Structure and Dynamics, Readings in Dance and Related Areas, Independent Research in Choreography.

The music program is open to any student who demonstrates a talent for and serious interest in music. It educates students who want to compose or to perform (as singers, instrumentalists, or conductors), and those who have combined interests.

The Center's main interest is in contemporary music: rock, blues, jazz, as well as classical music. The student's experience is demanding and fulfilling and goes considerably beyond customary music conservatory training.

The student's training takes two forms: classroom work and public performance. The classroom work is often laboratory style: that is, it deals with the learning of techniques through active student participation. But many of the classes are rigorous drill work, in which the student is required to hammer himself into a finely shaped instrument of music.

Public performance is based on the student's membership in a performing company. The principal performing company of the Center for New Music is the Free Theater, which presents from one to eight performances per week of theater music works. These works (many of which can be described as "rock cantatas") are composed especially for the Free Theater. They assume their final shape through a powerful and complex process of preparation in which all the members of the Free Theater participate: professionals, amateurs, students of the College, community members. Its audiences are impressively large and it enjoys a unique position in American music. Other opportunities for individual, ensemble and company performance are developed by the Center each year.

All classes are two semester hours unless otherwise indicated.

Theory and Sightsinging I—2 s. h.

A class in music literacy covering the following topics: notation, basic calligraphy, major and minor scales and chords derived from, tetrachords, duple and triple meters, and ear training (major and minor triads and some intervals).

Theory and Sightsinging II—2 s. h.

A class carrying on from the above and including the following topics: unusual and mixed meters, the modes, Roman numeral notation, preliminary harmonic analysis, and ear training (triads, major and minor tetrachords, all intervals up to the octave except the 7th, and chord progression dictation).

Prerequisite: T & SS I

Theory and Sightsinging III—2 s. h.

A class carrying on from the above and including the following topics: harmonic analysis of Bach chorales, the use of modal chords, the construction of non-diatonic melodies based on ear repertory, simple two-part and four-part writing, and ear training (augmented and diminished triads, an introduction to seventh chords, and advanced chord progression dictation).

Prerequisite: T & SS II

Theory and Sightsinging IV—2 s. h.

A class carrying on from the above and including the following topics: an introduction to non-3rd chords, the Hindemith system of root determination (of chords and intervals), extensive singing of Bach and Mozart instrumental pieces, and ear training (all seventh chords, special emphasis on simultaneously sounded intervals, and advanced harmonic dictation).

Prerequisite: T & SS III

Keyboard Harmony I-IV—2 s. h. each

Small classes in which the student is taught to play, at the keyboard, chord progressions in all keys. Keyboard Harmony II-IV are continuations of I, each dealing with progressively complex progressions.

Prerequisites: Theory and Sightsinging I for I; Theory and Sightsinging II for II; preceding course for others.

Orchestration I—2 s. h.

A class in which the student is taught some basic material about all the principal instruments in the orchestra and is taught how to arrange short pieces for strings, for woodwinds, and for brass.

Prerequisite: T & SS I

Orchestration II—2 s. h.

A class in which the student is taught how to arrange short pieces for full orchestra, and is asked to make a short score reduction of at least two movements from symphonies of the Classical period.

Prerequisite: Orchestration I

Orchestration: From the Composer's Standpoint—2 s. h.

A special class in orchestration in which a noted visiting composer will deal with orchestration in his own terms.

Prerequisite: T & SS I

Advanced Orchestration: The Classical Period—2 s. h.

A class in which intensive study is made of the methods employed by composers of the Classical period (Mozart, Haydn, Beethoven, et al.).

Prerequisite: Orchestration II

Advanced Orchestration: The Romantic Period—2 s. h.

A class in which intensive study is made of the methods employed by the composers of the Romantic period (Berlioz, Wagner, Mahler, Strauss, et al.).

Prerequisite: Orch II; Adv. Orch: The Classical Period; T & SS III

Advanced Orchestration: The 20th Century—2 s. h.

A class in which intensive study is made of the methods employed by the composers of the 20th Century (Stravinsky, Schoenberg, Webern, Hindemith, et al.).

Prerequisite: Orch II; T & SS III

Advanced Orchestration: The Jazz Orchestra I, II—2 s. h.

Classes dealing with the methods used by the jazz composers, chiefly from 1950 to the present. (II) is a continuation of (I).

Prerequisite: Orch II; T & SS II; KH II

Form and Analysis I—2 s. h.

A class in the study of musical form and structure, especially two-part and three-part song forms, theme and variations, and the sonata-allegro form.

Prerequisite: T & SS II; Orch I; KH I

Form and Analysis II—2 s. h.

A class carrying on from the above, with special emphasis on Baroque music and on music of the 20th Century.

Prerequisite: Form & Analysis I; KH II

Chorus (Can be taken more than once)—2 s. h.

An ensemble class in which homophonic choral works, mostly of the Baroque period, are studied and performed. Intensive training in choral techniques is also given.

Prerequisite: T & SS II

Advanced Chorus: Renaissance Music—2 s. h.

An ensemble class in which Renaissance choral music (madrigals, motets, and so forth) is studied and performed.

Prerequisite: Chorus or T & SS III

Advanced Chorus: 20th Century Music—2 s. h.

An ensemble class in which choral music of the 20th Century (Bartok, Stravinsky, Schoenberg, et al.) is studied and performed.

Prerequisite: Chorus or T & SS III

18th Century Counterpoint I, II—2 s. h.

Classes in writing in the contrapuntal style (chiefly that of J. S. Bach) of the 18th Century, through three-part writing and fugal composition.

Prerequisite: T & SS I; KH I

16th Century Counterpoint I, II—2 s. h.

A class in writing in the contrapuntal style of the 16th Century, beginning with species counterpoint. (II) is a continuation of (I).

Prerequisite: T & SS II; KH I

20th Century Composition—2 s. h.

A class in which techniques of 20th Century composition are studied and worked with, mostly in introductory terms and as a basis for expanded understanding of all music.

Prerequisite: T & SS I; KH I

Composition Seminar I—8 s. h.

A very small class in composition, during which the student is expected to complete a chamber composition of medium length (10 to 15 minutes).

Prerequisite: T & SS IV; KH IV; 18th Cent. Counterpt II; Form and Analysis II; Chorus; Orch. II

Composition Seminar II—8 s. h.

A very small class in composition, during which the student is expected to complete a one-act stage work.

Prerequisite: Comp. Seminar I; Adv. Orch: The Classical Period

Composition Seminar III & IV—16 s. h.

A very small class in composition, during which the student is expected to complete a full-length work for stage or for symphony orchestra.

Prerequisite: Comp. Seminar II

Apprentice Composer—16 s. h.

Available to from one to three students per semester, this "course" consists of an apprenticeship: the student is taught how to prepare, edit, and reproduce manuscripts (his own, as well as others); he is expected to begin (and perhaps finish) a large piece; and his work is closely scrutinized in a way not available in classroom situations. The instructor to whom he is assigned is expected to fill holes in the student's background, evaluate his current position in music, and make recommendations for his future.

Prerequisite: Consent of Director

Band Class (Can be taken more than once)—2 s. h.

An ensemble class in which the members are taught to function creatively in a group.

Performance Ensemble (Can be taken more than once)—2 s. h.

An ensemble class with intensive training and coaching in rock band performance. Open to instrumentalists and singers. To be concluded by public performance.

Prerequisite: Consent of Director

Reading Ensemble (Can be taken more than once)—2 s. h.

A class in sightreading (with instruments) of material from all periods of music. The instrumentation of the class is variable, which means that a guitarist may play the viola part from a Mozart quartet one day and the third voice in *The Art of the Fugue* the next.

Prerequisite: T & SS II

Music Teacher Training I, II—2 s. h.

A workshop class in which the methods of teaching associated with Free Theater performing are examined, studied, and practiced.

Prerequisite: Consent of Director

Improvisation Ensemble—2 s.h.

A class in musical/theatrical improvisation, with an emphasis on the non-player performer (singer, dancer, actor). Open to a small

number of players as well (especially appropriate for these if they sing, dance, or act as well).

Prerequisite: Consent of Director

Popular Music (For non-music majors only)—2 s. h.

A non-professional survey of American popular music as it relates to the realities and fantasies of American culture, with special emphasis on the 20th Century, and more especially, the period since 1950.

Free Theater Workshop—2 s. h.

The basic class of the performing company (The Free Theater; see below), it is designed to develop performing ability. It includes games, exercises, and drill and emphasizes rhythm, physical coordination, singing, and improvisation. It is divided, on a regular basis, into sections for players and sections for non-players.

Prerequisite: Theory and Sight-singing I

NON-SCHEDULED CLASSES:

The Performing Company—4 s. h.

The performing company consists of about 60 members and is known as The Free Theater. It is made up of professionals and amateurs, students of the College and members of the community, and teachers as

well as students. It gives from three to eight performances a week. These are well attended and give the members an opportunity to deal with live performance and all its related problems.

All members of the company are expected to attend THE FREE THEATER BASIC CLASS (Wednesday, 7-10 p.m., giving an additional 2 SH credit) as well as being available for rehearsals and performances. Each work runs two nights a week and is preceded by a period of intensive rehearsal. The time required of members in no way coincides with the College semester and students are asked to be flexible in their sense of the relationship between time spent and semester credits.

Prerequisite: Consent of Director

Private Study—2 or 4 s.h.

Voice, keyboard, classic guitar, violin and other strings, trumpet and other brasses, flute and other woodwinds, and percussion.

The program presents an imaginative and comprehensive theater opportunity which treats standard or historical pieces in innovative ways and incorporates student development and expression in the dramatic process. The program emphasizes theater crafts on and off stage, giving extended training in usable skills fundamental to all the labor in theatre. A total working theater environment is developed as the educational setting. Of central importance to the idea of the program are the scene study sessions that include analysis, rehearsal and presentation. Scene study session will dovetail with public Columbia College/Chicago Project performances. The program allows students an opportunity for a great variety of educational experiences through the curriculum of other departments and students will be counseled to best train them for careers in the performing arts.

Stanislavsky Acting: Basic Acting Training I & II—3 s.h.

Aimed at actors training for performance. There is no mystery to the method for it has been utilized by poor mediocre and great actors in the last fifty years. We will discuss the terminology and technique, learn the proper function of the technique in breaking down a play, a scene, and a part and, of course, practice the technique sufficiently to be critical of its various interpretations.

Technical Theatre: Off-Stage Crafts—3 s.h.

The learning of skills necessary to production and producing of alternative cultural groupings: electricity, plumbing, painting, accounting, promotion, booking, and hustling. The course will dovetail with the work surrounding the various productions emanating from the entire program.

Scene Study: Analysis, Rehearsal and Presentation—4 s.h.

An integrated core course of pre-modern forms; Shakespeare, Chinese Storytelling, and Commedia dell'arte will be spread over the fifteen weeks. Students will act, direct and interpret scenes from the above theatrical forms. Visiting specialists will instruct and add intensity to the

work. The best of the scenes from this course will blossom into productions.

Scene Design for Theater, Film and Television—2 s.h.

The course will deal with the Creative Design process common to Film, TV, and Theater and the practical necessities peculiar to each. Each student will complete a project for one of the three mediums. This will involve research for and designing the chosen piece, translating the ideas into sketches, models and working drawings and resolving technical and building problems posed by the individual designs. There will be practical connections with the Film, TV, Music, Dance and Theater departments of the College. If you cannot draw, here is also a chance to learn.

Chinese Storytelling—3 s.h.

A course in the theory, history, form, content and technique of pre-revolutionary and revolutionary Chinese stories and storytelling. In the first half of the term we will analyze a story or group of stories each week to become familiar with the materials in their historical settings. The second half of the course will be a workshop in actual storytelling. Each student, or group of students, will select a story and prepare to tell it, using Chinese story-

telling techniques. Some of the students and the teacher from this class will give a workshop for the scene study class.

Neighborhood Kids' Project—1 s.h.

Run entirely by ex-students and students of the drama department, formed from the existing neighborhood children. Teachers learn Spanish and the children learn to sing, dance, laugh and perform.

History and Purpose of the Columbia College Drama Department—2 s.h.

The study and investigation by students of the history of the Theater Center and the performing arts at Columbia College leading to an understanding of the roots of the theater department and its purpose. Of major importance to drama majors who intend to continue on in the performing arts. This course should influence the entire department's direction.

Directing Seminar—6 s.h.

A joint offering of the Motion Picture and Theater Departments.

An exploration of both stage and film script material to define a director's approach, point of view. An introduction to the staging of scenes, the blocking of actors, with

special emphasis on dealing with the performer in a dramatic situation. Exercises will include the photography of at least 4 scenes in sync. Admission by approval only.

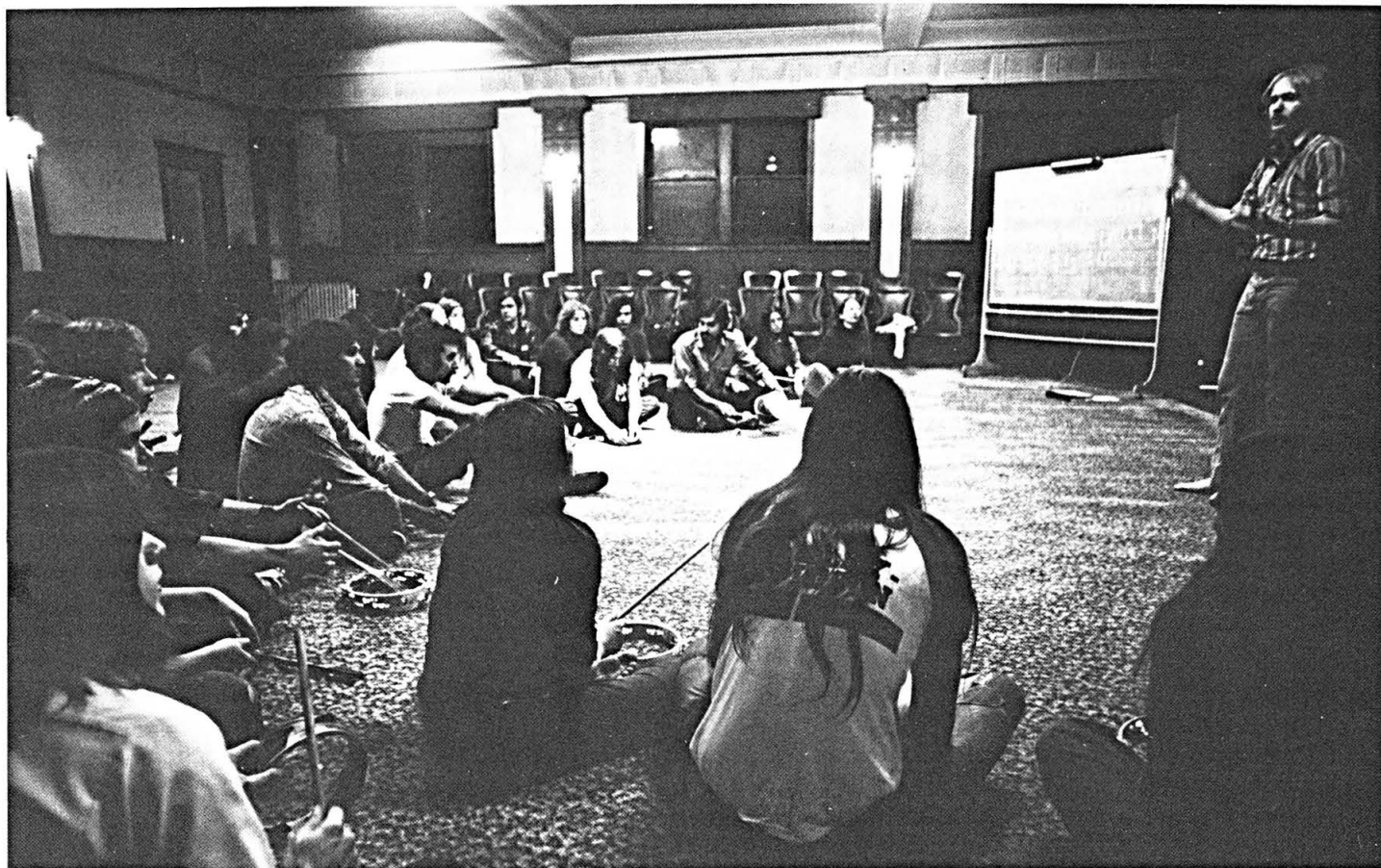
Prerequisite: Film Techniques II or 1 year drama studies. Maximum enrollment 24.

Independent Study—cr. var.

Special counseled study programs designed in consultation with the staff and in conjunction with the multiple needs of the various productions and classes in the department.

Play Production and Public Performance—cr. var.

This course combines in a collective effort the various tasks that are required to put a play into production and sustain it. It includes aspects of technical theater and the actual preparation for performance itself, and is an essential and integral part of any actor's background. Special projects will be arranged for students' needs and some of the best material from Scene Study work will be developed for public presentation.



Visual Arts

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The Visual Arts include those departments primarily concerned with visual artistic expression—Art and Graphics, Motion Pictures, and Photography. Each of these departments offers a sequence of courses in which the student can learn the entire craft from the most basic elements to the most complex in practical and contemporary facilities. Both student and faculty work in these areas has gained important recognition.

Drawing I—3 s. h.

For any student, except the advanced, interested in drawing, this course puts particular emphasis on drawing the figure. A variety of drawing materials will be experimented with, including pencil, charcoal, conte crayon, and ink. May be taken for two semesters.

Drawing Workshop—3 s.h.

An extension of Drawing I, with more attention given to individual development in any of the drawing media.

Painting Media Workshop—3 s.h.

A studio conducted on a totally individual basis. This class is designed to work with students of different levels of interest and skill in water colors, oils, acrylics, construction, and mixed media. May be taken for two semesters.

Printmaking I—3 s. h.

A study of etching techniques that includes drypoint, soft and hard ground, chin colle, and aquatint. The school's excellent printing facilities allow practice with both hand and electric presses. Critiques are done individually and as a member of a group.

Printmaking Workshop-Relief Printing—3 s. h.

An advanced course in printmaking techniques. The course includes experience with woodcut, linoleum cut, calligraph, serigraph, found object printing, fabric printing, and the involved process of stone lithography.

Prerequisite: Printmaking I

Color and Image—3 s.h.

A course that will investigate many different ways of using color in picture making. Although both realistic and unrealistic color images will be dealt with, the emphasis will be on unrealistic color. Several color theories and a survey of past and current use of color in images will provide a basis for student work.

The varied visual and aesthetic experiments will be accomplished using a simple method of the *dye transfer process*. Most images will originate from the student's own photo negatives.

Ceramics—3 s. h.

A beginning course that works exclusively with building techniques—coil, slab, and sling. The student also studies basic glaze formula and firing, making his or her own glazes in the process. The classes

are held at The Clay People, a community-oriented professional workshop specializing in ceramics.

Ceramics Workshop—3 s. h.

Continues Ceramics I into throwing techniques, more advanced building techniques, introduction of the potter's wheel, and advanced glazing and firing methods; to include the process of reduction firing.

Weaving Workshop—2 s.h.

The class will explore the potential of fiber and non-fiber weaving both structurally and expressively. Instruction will also cover knotting, braiding, twining, wrapping, and crochet techniques. Students will work with fundamental materials such as jute, string, scrap yarns and wool & cotton which they will learn to spin and dye themselves.

Fundamentals of Design—2 s.h.

A basic course in which the student, through a series of visual experiences, is introduced to the principles of organized visual expression-design. Emphasis is laid on improving the student's ability to discern patterns in the past and visual media, and on heightening facility in expression through patterned visual means.

Film and TV Graphics—3 s. h.

Deals with graphics materials as utilized in motion pictures and television, stressing the actual production of a series of commercials or video material possibly using video equipment by the end of the semester. The course does not remain long in abstract consideration of the problems and possibilities of graphics for film and TV, but spends much time producing the sorts of items that are in daily use in these media. The course is particularly strengthened by attendance of students from the Television, Motion Picture, Photography, and Advertising departments, since it works with techniques essential to their communication forms.

Design and Layout Systems—3 s. h.

A course covering all fundamentals of commercial design, layout, key-line paste-up and typography by exploring the possible materials and their potential (and proper) usage. This includes breaking down amateur habits and learning professional approaches to the problems encountered. The instruction relies on close work with individual students, encouraging use of their own imaginations in completion of jobs.

The field itself is also discussed—the problems and possibilities, how to work with clients, etc., including attention to handling of expenses.

Object Art I—4 s.h.

This is an introductory course to a larger “Block” of courses that is designed to involve students in the materials, structures and processes of Art. The Introductory Course is an intensive 8-week immersion in materials. The workshop will present comprehensive training and experience in the uses of various materials such as stone, concrete, metal, wood, paper, fiber, etc. The second seven weeks will be concerned with structures and will deal with form, architecture, shelter, etc. Content, length, pace, timing will depend on the interest of students and staff, current discoveries, needs of social and art worlds, available equipment and knowledge and available time.

SECOND SEMESTER OBJECT ART will develop out of interests gained in first semester. There will be no classes, per se, for each student involved will be “apprenticed” individually or in small groups to craftsmen in the area of their choice. Students will be working with two craftsmen each term for an indeterminate number of terms.

Some areas that might be explored are: glassblowing, weaving, ceramics, metalwork, neon, casting, etc. Careful faculty, student counseling will determine area and time involvement.

Slikscreen Workshop—3 s.h.

Basic course involving experimentation in exploring and combining direct techniques such as, Profilm, Touche, and Glue, Stencil, and Photo-Silk Screen.

Alternative Publications—2 s. h.

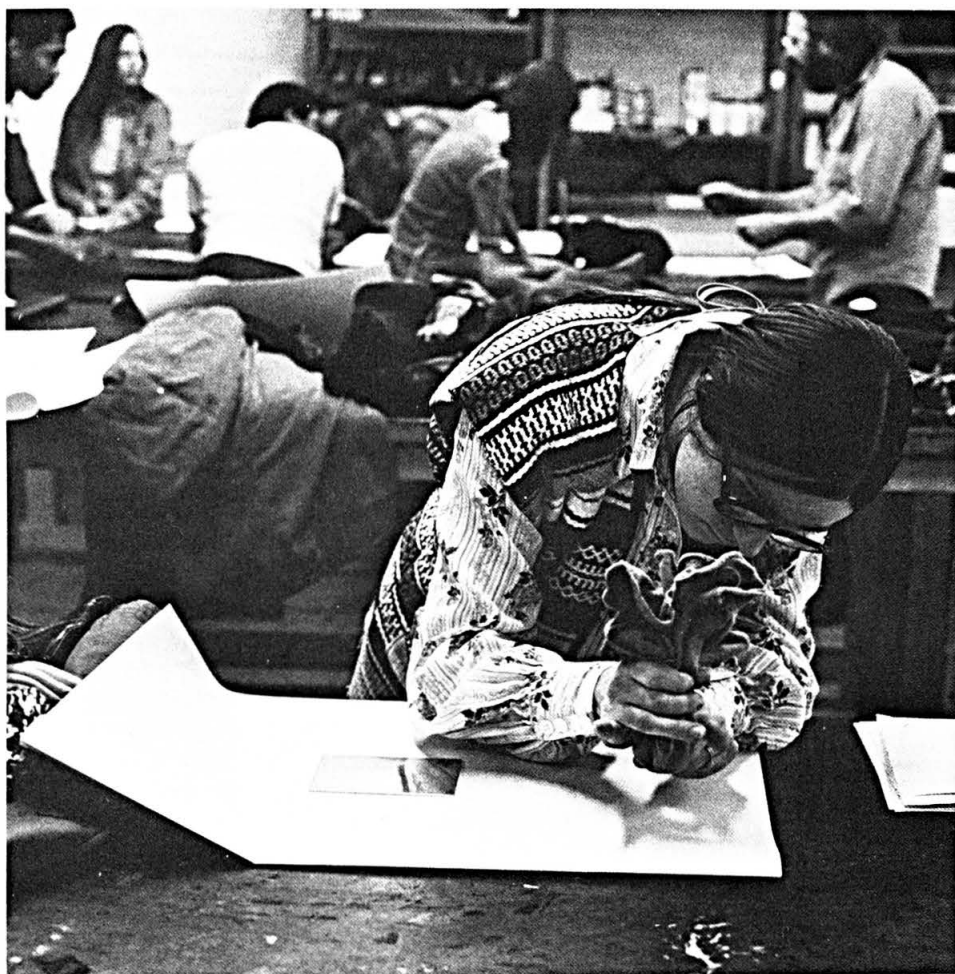
A new course which will investigate ways of “publishing” or presenting materials from a wide variety of courses in non-traditional or unrestrained forms. That is, there are a number of ways of presenting, for example, news or analysis in unusual, non-narrative ways. Students will explore the most effective methods of presenting material without relying on established forms of printing.

Mural Workshop—*cr. various*

Offers a brief historical survey of murals of other times and the social contexts in which they flourished, supplemented by extensive slide/visual documentation, and discussion. The bulk of the course will involve a study of technical, aesthetic, and political relations of the artist to the mural and of both to the community. Actual work will be executed either on portable panels or at specific community locations.

Investigates the ways in which murals have historically represented the desires, frustrations, needs, history, conflicts, and hope for the future of various communities. This understanding will thus underlie involvement with color, perspective, theme, symbolism and purpose of contemporary mural art.

Courses of particular interest to students in Art-Graphics include: TV Graphics, Animation Film, Blake and Multimedia Expression, Story Workshop Experiment in Painting and Drawing, Mural Workshop.



A complete program of film study, exploring the elements of art and communication inherent in the medium. Students will become familiar with all aspects of filmmaking in a sequence of growth best suited to their interests and skills. Accent is on the development of craft and creativity, and on the responsibility that goes with using a medium that reaches vast audiences. Advanced courses provide the opportunity of specialization in the basic disciplines—writing, direction, cinematography, editing.

Columbia Institute of Advanced Film Study

The Columbia Institute of Advanced Film Study offers a continuity of work on the graduate level with emphasis in film production or film education. Curriculum is designed on an individual basis. Twelve (12) semester hours of basic filmmaking technique must be completed, or equivalent competency demonstrated, before advanced production courses may be undertaken.

Art of the Cinema—3 s. h.

From studying films of the past and present, the student learns the elements of cinematic aesthetic and is enabled to establish viable criteria for the evaluation of motion pictures within their social context.

History of Cinema—3 s. h.

The history of film is treated generically. A specific genre is selected for study each semester and students view and discuss films of the genre. Past semesters have addressed themselves to *Documentary Films*, *The Auteur*, *Fantasy and Science Fiction*, *Film Comedy*, etc.

Film and Society—3 s. h.

The course will view films and discuss them as products of a particular period or location of society, as a moment of time, as expressions of an artistic tradition, and as personal statements of their creators. The topics to be discussed will include movies and politics, movies and history, movies and the *avant-garde*, movies and realism, etc.

Recent semesters focused on "Film and the Rise of Fascism," based on Kracauer's book *From Caligari to Hitler* in studying films in Germany from 1919 to 1933. Spring '72 dealt with "World War II and Rebuilding," and traces history from 1939 to 1949

as exhibited in the films made during the period. The films deal with the war, peace, and attempts at rebuilding the physical and social environment.

Approaches to Film Criticism—4 s.h.

This course, an examination of ways in which films can be considered by the critic, will place equal emphasis on viewing films and writing about them. The class will see at least one film a week, discussing it in detail, and will write at least five essays in film criticism during the semester. Various film critics and theories of film criticism will also be surveyed.

The Documentary Vision—3 s.h.

A survey of the history and development of documentary film, an exploration of the techniques and themes and styles of filmmakers such as John Grierson, who innovated the form, and Robert Flaherty and Pare Lorentz who perfected it. Documentaries will be screened and discussed each week. Among the filmmakers represented will be Leni Riefenstahl, Joris Ivens, Jean Rouch, Chris Marker and Fred Wiseman. Readings for the course will be drawn from Grierson, Agee, Cartier-Bresson, Eisenstein, McLuhan, and Orwell.

Film Techniques I—6 s.h.

Workshop experience in expressing ideas with film. Editing basic film elements; time as a dimension; image, shot, montage, sequence. Use of camera and light meter. Elements of composition. A basic introduction to the grammar of film.

Film Techniques II—6 s.h.

Continuing the experience begun in the basic course. Introduction to editing of sound, the process of syncing up and the use of voice-over. Emphasis on the making of a personal film, embodying the disciplines mentioned above.

Film Sound I—4 s.h.

Introduction to the essentials of motion picture sound, including the direction of tape recording sessions and work on location, following through to the final master mix and the process of optical track printing. Technical aspects include study of the waveform, equalization, filtering, and the use of available and specialized sound equipment in use today. Exercises will include narration editing, selection of sound effects and music, as well as the preparation of multiple tracks for a final mix.

Prerequisite: completion of Film Techniques I or equivalent experience.

Film Sound II—4 s.h.

Continuing work begun in the first semester—a thorough investigation of sound-effect sources, creating of post-sync effects, voice looping, advance techniques of sound and music cutting, and the legal aspects of music use. Introduction to the discipline brought to bear in analyzing a customer's film in terms of its sound-effects and music requirements. Course is professionally oriented. The student will learn the practical aspects of making a living either as a film sound technician and/or a sound editor.

Prerequisite: Film Sound I or comparable experience. Admission on approval of instructor.

Animation I—4 s.h.

In the first semester the basic concepts of animated films will be explored as well as the history and background of the art form. Emphasis in Animation I will be in practical work on two-dimensional line-drawn animation.

Animation II—4 s.h.

Animation II will further explore the elements of two-dimensional cel-animation and will include work in three-dimensional stop-motion animation.

Film Editing—4 s.h.

Furthering the exploration begun in the first year of Film study, offering the possibility of beginning specialization. At least two films will be edited as semester projects from stock provided by the school. Both projects will be of sufficient complexity for a complete film statement. Emphasis in Editing will be on further discovery of the grammar of film, the montage, its rhythms and its structure. Students will have the opportunity of choosing to conform their work and to make answer prints for use as samples in the professional community.

Prerequisites: completion of Film Techniques I and II.

Cinematography—5 s.h.

An intensive course offering the possibility of specialization in the use of the motion picture camera. Photography exercises will be closely supervised to define problems of light, composition, and lens choice. Thirty-five millimeter equipment will be introduced but the emphasis will be on a refinement of the basics of the craft that have been introduced in the first year of Film.

Prerequisites: completion of Film Techniques I and II or equivalent experience.

Experimental Film—4 s. h.

The opportunity is given the student to develop personal filmic modes of expression in the statement of creative ideas. The student is given guidance and opportunity to explore new techniques and/or modes of expression.

Motion Picture Writing—4 s. h.

Is *not* a course on how to lay a script out on paper, but is primarily concerned with learning to write with the mind's eye; to visually articulate what one sees, and to get it on paper so a film-maker can translate it to film.

Advanced Motion Picture Writing—4 s.h.

Emphasis is on the definition of a suitable story and the writing of a feature film script. There will be readings of "classic" screen plays and discovery of why they work so well. Ultimately the goal is for some interchange between this offering and the Directing course. Script material developed in Advanced Writing may be acted and filmed in the Directing Seminar.

Prerequisite: completion of the basic film writing course.

Scene Design For Film and Television—2 s. h.

Designing sets for studio shooting for film and television with an understanding of the use of appropriate materials and props.

The Motion Picture Industry—2 s. h.

A survey of the organization and economics of the film industry, with emphasis on distribution and exhibition, production and costing, craft and union organization, employment practices and copyrights.

Professional Apprenticeship 1-6 s.h.

Advanced students may work in the film industry while completing their studies, or they may work on film production made in the College for educational clients. With the permission of the chairman, Film Department, the student may earn as many as six semester hours of credit during the undergraduate period.

Seminar in Advanced Film Production.—6 s.h.

The most advanced film production opportunity at Columbia College, a course conceived to facilitate the making of the kind of film necessary to the finding of jobs in professional picture making.

Prerequisites: completion of Film Techniques II and the consent of chairman, Film Department.

Directing Seminar—6 s.h.

A joint offering of the Motion Picture and Theater Departments.

An exploration of both stage and film script material to define a director's approach, point of view. An introduction to the staging of scenes, the blocking of actors, with special emphasis on dealing with the performer in a dramatic situation. Exercises will include the photography of at least 4 scenes in sync. Admission by approval only.

Prerequisite: Film Techniques II or 1 year drama studies. Maximum enrollment 24.

Courses of particular interest to Film students include: Film and TV Graphics, Fantasy Drawing, Fundamentals of Television, Media in Ethnic Communities.

Photography

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While throughout the Photography curriculum illustrated lectures and demonstrations by instructors are frequent and comprehensive, the principal educational device is the classroom critique in which each student's work is viewed by other students and the instructor.

Photography I—4/2 s. h.

Foundation course in the art and science of photography. The student extends experience and understanding by adopting several aesthetic positions which are critical to photography (taken concurrently with Darkroom Workshop).

Darkroom Workshop—2 s. h.

Intensive darkroom experience leading the student to mastery of basic black and white technique (taken concurrently with Photography I).

The Aesthetic History of Photography—3 s. h.

A critical approach to the history of photographic image-making. Lectures are profusely illustrated with slides and original materials.

Contemporary Photography—2 s. h.

A forum-discussion on current trends in photographic aesthetics, designed to heighten historical and critical awareness and to provide inspiration for the photographic artist. Various faculty members and guest lecturers speak on a variety of specific topics (different each semester the course is offered). All lectures are profusely illustrated with slides, books, and original materials.

Photography II—3 s. h.

Advanced problems in the aesthetics of photography: Form—the Equivalent. Environmental Portraiture: the Portrait as an abstraction, as a document, as a symbol, as a poem—the Portrait as an Equivalent. The multiple exposure. Includes a semester-long project of the student's choice to be presented as a book.

Intermediate Photo Lab—2 s. h.

An intermediate course in black and white technique. (Taken concurrently with any practical black and white course other than Photography I.)

Prerequisite: Darkroom Workshop I

Editorial Photography—4 s. h.

A course aimed at producing a professional photo-journalist. Students execute editorially valid assignments, with the teacher acting as photo-editor. The course includes special sessions with acting photo-journalists, picture-agency stringers, editors, designers, engravers, printers and production people in the field.

Prerequisite: Photography II and Consent of Instructor

Master Printmaking—4 s. h.

As a lab class for the experienced photographer, this workshop focuses on the critical uses of darkroom technique for creative purposes. The uses of various films, developers, and photographic papers are explored at length. Data is collectively gathered for individual personal applications. Photographic formulas and developer combinations are prepared by the class. The psychological aspects of print tone and color are dealt with from an aesthetic viewpoint.

Prerequisite: Photography II

Color Photography—3 s. h.

Color as seen and photographed—the science and aesthetics of color. The psychological effects of color, tri-color additive and subtractive theories, subjective and objective description of color, light sources, and color materials in photography. Color printing is emphasized.

Prerequisite: Photography II

Advanced and Experimental Color Photography—3 s. h.

Experimental color covering color registration techniques, complex color separations—including continuous tone “masking,” color solar-

ization, duo-tone solarization, dye-coupler techniques, and the dye-transfer process.

Prerequisite: Color Photography

Photography III—4 s. h.

A direct continuation of Photography II with emphasis on more sophisticated aesthetic problems including both “straight” and experimental applications of the medium: the multiple as a non-accidental image using darkroom and in-camera techniques; the photographic image in sequence—emphasis on time and space relationships, contiguous frame and documentary. Throughout, the student studies the history of photography in practice by considering trends in photographic history as points of departure for personal work. Classroom Critique.

Prerequisite: Photography II

Advanced Photographic Techniques—3 s. h.

A complete control of the reproduction of tone in photography and of perspective (“corrective” or “distorted”). The zone system, densitometry, sensitometry, the tone reproduction cycle and view camera technique: lenses, camera movements, etc. View cameras

(per one or two students) are provided. Architectural photography is strongly emphasized.

Prerequisite: Photography III

Documentary Photography—3 s. h.

Individual and group projects in the most purely photographic of picture-making traditions. The documentation of man and his artifacts, ancient and modern. (It is recommended, but not required, that Advanced Photographic Techniques be taken prior to or concurrent with this course.)

Prerequisite: Photography III or Faculty Consent

Photography IV—Experimental Techniques—3 s. h.

Experimental image making utilizing classical and non-classical techniques. Intensive introduction to the concept of photographic departures, including controlled solarization, posterization, photo silkscreen, photo etching, diazo, liquid emulsion, gum bichromate printing, etc.

Prerequisite: Photography III

Photography V, VI: Seminar and Critique

For the advanced student seeking to develop an individual and more personal style in his work. Conducted as a seminar with two or more faculty members participating in group critiques. Emphasis on guidance and criticism from divergent viewpoints and sources. Here the student brings together previous photographic experience into a meaningful and unique aesthetic. (Students may register for 4 to 16 credits in this course.)

Prerequisites: Photography IV and The Aesthetic History of Photography, plus at least one of the following: Color Photography, Documentary Photography, Advanced Photographic Techniques, or The Photographic Book.

The Photographic Book—4 s. h.

Exploration of illustrative photography and of the photography as literature. Each student creates an original photographic book. Two semesters. Credit given upon completion of the second semester.

Prerequisite: Photography IV



540 North Lake Shore Drive
Chicago, Illinois 60611
(312) 467 0300